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The First Festival of the Association of Swiss Musicians.

ZURICH, July 3, 1900.

IF the music festivals which in nearly uninterrupted order I attended during the past weeks, the fourth and last one, the first festival of the Swiss Tonkünstlerverein, a new organization, formed on the principles of the Allgemeiner Deutscher Musikverein, and numbering about 100 members, proved to me the most interesting.

This was principally the case because the extensive program, embracing two chamber music and two orchestral concerts, was made up almost exclusively of works which

were entirely unknown to me. You may justly call me down for having made the same remark regarding the last Bremen meeting of the German Tonkünstlerverein, but then I shall reply that, although the program of that memorable meeting actually contained eleven novelties of larger scope, the composers and their style were more or less well known to me, which was not at all the case at the Swiss festival, held here during the last three days and containing a number of works by composers whose names will probably be quite as unfamiliar to the readers of THE MUSICAL COURIER, as they were to me before I traveled to the beautiful hospitable city of Zurich.

The only unknown quantity upon the Bremen program proved, as was to have been expected, the Symphony of Weingartner, for that genial gentleman is as variable in composition as he is in character. And even as far as he is concerned opinions seem to differ widely—at least between so able a critic as my friend and colleague Otto Lessmann, and, as far as I know, the remainder of the critics, my humble self included. While we deemed the Symphony of little thematic value and of even less originality of invention, Lessmann treats it as a work of the greatest musical importance and Weingartner like a second misunderstood Wagner.

Taking for granted that Lessmann is honest in this opinion, he should have been all the more careful in expressing it. I know a music critic who, in former years, used to reside in New York, and of whom it was said that it was dangerous for an artist to have him for a friend, for the said critic would treat his personal friends with more severe justice than he would strangers, for fear lest his personal friendship might perhaps unconsciously have influenced his critical judgment. Mr. Lessmann evidently is not one of this hyper-conscientious sort of music critics, and by his overpraise of so weak a work as this Weingartner Symphony he runs the risk of stultifying himself without doing his friend a good service, for most of those who read such overpraise will attribute it to either a lack of good judgment or partiality.

As for Weingartner himself, instead of complying with the repeated request, which even his friend Lessmann makes, of giving to the world a sketch of the themes of his Symphony, he sees fit to indulge in vilifying the critics who spoke unfavorably of his Symphony, winding up with Goetz von Berlichingen's well-known uncouth invitation, which, although you may find it in every complete edition of Goethe's works, is unfit for allusion, let alone quotation in these columns. If Mr. Weingartner, however, instead of throwing mud, had seen fit to grant the just demand for a sketch of his Symphony, it would have become clear to

every musical student that his thematic material was thin, weak and without originality.

However, my subject for this budget is not the megalomaniacal composer Weingartner, but the Swiss composers, whose works I heard for the first time during the past few days, and of most of whom I can candidly state that they proved a great and agreeable surprise to me. As the country itself, which they call their own and to which they seem to cling with easily comprehended love and patriotism, is divided into two sections, a German and a French one, so the composers heard at this festival were plainly divided into distinct styles or schools, German and French, and it was further noticeable that the German school composers were subdivided into a conservative, not to say reactionary lot, and adherents to progressive, modern style, according to whether they had received their musical education at the Leipzig Conservatory or the Berlin Royal High School, or other German musical institutions of more modern tendencies to musical education.

As a work which held the absolute balance between both extremes, I should like to designate the piano trio in B flat, by Gustav Weber, with which the first chamber music program opened (this work elicited the admiration of Liszt at the Zürich meeting of the German Tonkünstlerverein in 1872), and its inherent value and beauty of form and facture were generally admired on this occasion. Surely a more pregnant and carefully written movement than the first one, and a more broadly conceived and yet concisely formed slow movement than the F minor Andante con moto of this trio, of a musician who died thirteen years ago, was not contributed by any of the living composers represented upon the program. It was no more than right and proper that the memory of a musician who had done great service to his country in the advancement of true art during his entire life should have been kept green by giving him first position on the program of a performance which, of its kind, was the most matchless and beautiful one of the entire festival.

Robert Freund, a chamber music interpreter par excellence, and one of the refined and musicianly pianists of our day, had joined hands with William Ackroyd, a young American violinist of Joachim's teaching, and now residing at Zürich, and the reliable and sweet toned 'cellist, Willy Treichler, of the same city, in bringing forth this happy and much applauded result.

This opening performance also proved that any fear entertained beforehand lest the beautiful new Tonhalle would be too big a concert room for chamber music, was unfounded, for the three well handled instruments blended admirably, and the intimacy between listeners and performers, so necessary in music of this character, was established at once.

The remainder of the four programs, with the sole exception of a few solo numbers, was given up exclusively to living Swiss composers. Thus at the first chamber music concert I still heard vocal quartets by Hans Huber, the renowned composer of the "Tell" Symphony and other works, which have been performed also in the United States. Huber, who lives at Basel, plays an important part in the musical development of Switzerland. His vocal quartets set to poems from Goethe's "West-Eastern Divan" are not new; they date back some fifteen years, and belong to the composer's best, richest and freshest flowing period of creativeness. Evidently modeled after the Brahms "Liebeslieder" waltzes, they, in recherché, harmonic effects, reached by means of masterly voice leading, offer some surprising moments. These quartets, in most carefully studied ensemble, were admirably sung by Mrs. J. Huber-Pezold, the composer's wife, Miss M. Philippi and E. Sandreuter and P. Boepple. The four hands piano accompaniment was furnished by the composer and

his former pupil, Otto Hegner, whom, as a wonder-child you have listened to with admiration many years ago, but who has now grown a full fledged, if at times somewhat erratic, pianist and musician.

A sonata for piano and violoncello in A minor, by the twenty-five year old Aarau composer, Fritz Niggli, smelt much of the midnight oil. It is a carefully worked, musically and form finished opus, but it lacks inspiration.

Johannes Hegar, Dr. Fritz Hegar's talented son, and a veritable chip of the old block, performed the 'cello part with as much vigor and dash as the work admitted, and the composer, who played the piano part rather dryly, permitted. The final number was a string quartet in D, by the now thirty years old Herrmann Suter, pupil of Hans Huber, and later on of the Stuttgart and Leipzig conservatories, now himself a teacher at the Zürich Conservatory. His string quartet was in so far a little disappointing, as it frequently lacks logical thematic development. The themes themselves are also hardly adapted for such treatment, and seem invented for a haphazard style of fantasia rather than for a string quartet. As a whole, however, the work is by no means uninteresting, and gives fair promise of better things to come. The G minor moderato movement, which the composer further designates con svogliatezza, is very characteristic in its turgid moodiness. Messrs. Ackroyd, Pfisteringer, Ebner and Treichler performed the difficult work with utmost finish and precision, as well as a good deal of musical understanding and sentiment.

As to the first, so also at the second chamber music performance, a matinee on Sunday, at the early hour of 10:30 a. m., the German school held full sway. The first work on the program was a piano trio in B minor, op. 20, by Richard Franck, the Basel composer, whose Leipzig training was manifest from the beginning to the end of his work. It is weakly Mendelssohnian and the composer seems to have slept a perfect Rip Van Winkle musical sleep during the last twenty or twenty-five years. The work was refinedly played by G. Staub, who in Berlin three years ago came so very near winning the Rubinstein prize for piano playing; Miss Anna Hegner, a highly gifted young violinist, and sister of Otto Hegner, and E. Braun, 'cellist, all three living at Basel.

There were two groups of Lieder upon this program, the first of four songs being by Rudolf Ganz, of Zurich, of whom I spoke before in one of my Berlin budgets as being a Lieder composer of much promise. As this young artist is engaged as head piano teacher at Dr. Ziegfeld's Chicago conservatory, you will have a chance to watch his future musical development. That he is still undergoing such a process, but near ripening into a composer of character sui generis, became evident even in these four songs, the first one of which, "Die Blasse Rose," is still patterned after renowned models, while the second one, "Begriffenes," seemed quite incomprehensible, and only with the third one, "Was ist Liebe?", did the composer reach his goal, that of having created a real song. It is beautiful, original and singable; hence it pleased everybody, especially as Arthur van Eweyk, with his noble baritone voice, sang it to perfection. The last song, "Ikaros," seemed to me more of a pièce d'occasion and somewhat bombastic, not to say hifaluten in phraseology.

The second group of Lieder, by Ernst Markees, of Basel, was so unimportant and inferior in value to the remainder of the program that it is not worth my while to meddle with them, and I could only pity Miss Philippi that she had to sacrifice her pleasant alto voice and evident artistic instinct in the non-paying task of delivering such stuff.

Between these Lieder was placed a Romanza in E major for violoncello, by Willy Rehberg, the Geneva pianist and orchestral conductor, one of Switzerland's best musicians. The Romanza is an early work, and although quite pleasing in contents is equally innocuous. It was performed with sweet and smooth tone by the composer's brother, the Geneva 'cellist, Adolph Rehberg.

The artistic climax of the proceedings was reached with the final number of the program, the second piano quintet in E flat, by Josef Lauber, of Zürich, unquestionably one of the most highly gifted of all of the young Swiss composers. In style exceedingly brilliant, almost equalling the French school, which he must have acquired under his last teacher, Massenet; while Rheinberger's more solid technical equipments are shown in mastery of form and polyphony of a variegated, frequently original sort, this quintet is at the same time a virtuoso work of the greatest effectiveness and brilliancy, as well as satisfying the musician through its inherent value in invention and novel as well as interesting workmanship. Altogether it is such a work which one can recommend with pleasure to advanced minded chamber music organizations, as all parties, players as well as listeners, will find satisfaction in it. The work was superbly and most spiritedly as well as intellectually performed by the Geneva musicians, Willy Rehberg, who electrified the audience with his brilliant

and dashing piano playing, and L. Rey, E. Reymond, W. Pahnke and A. Rehberg.

* * *

The first orchestral concert on Sunday night, or, rather, afternoon, for it began at 4 p. m. and lasted till 8:30 p. m., was naturally much more crowded than the two chamber music concerts had been, and it gave the evidently very carefully drilled mixed chorus of Dr. Hegar a chance to display admirable training and superior vocal material, but unfortunately not always the most perfect ensemble. The orchestra, numbering in the neighborhood of one hundred executants and consisting of the regular concert orchestra of the Tonhalle Gesellschaft, increased by members of the Darmstadt Court Orchestra and of the Constance regimental band, although a somewhat heterogeneous body, gave good results. Considering that they were conducted by different composers, some of whom seemed to have little or no experience in handling the baton, the men, who were always bent upon doing their level best, must be praised for rhythmical precision and close attention as well as musical enthusiasm, both of which were hard to maintain under the circumstances, and, if, furthermore, lengthy rehearsals and the hot, sultry weather be taken into consideration.

The opening number was Edgar Munzinger's cantata, "Homage to the Genius of Music," which is rather a tame affair musically, albeit the beautiful and suggestive lines of J. V. Widmann might have roused a more potent composer to higher afflatus. It was owing to poor direction, rather falteringly sung by the chorus, while Mrs. Herzog, from the Berlin Royal Opera House, who is a Swiss artist by birth, and Mr. van Eweyk did exceedingly well in the solo episodes.

"Ad Gloriam Dei" is the collective title of five Gesaenge, set to biblical fragments, for solo, quartet, chorus, organ and orchestra, by Joseph Lauber. I have already pointed him out as the most original thinker and probably also the most important one among the younger composers of Switzerland. This sacred work did not quite fulfill the indeed perhaps exaggeratedly high expectations which the aforementioned quintet had raised in me, but I consider it nevertheless an original as well as highly interesting piece of musical creation. In conception it surely aims at the very highest possibilities of expression and the treatment of the voices, as frequently also of the orchestra, show the close student of Richard Strauss' methods, halting short, however, of some of the latter's exaggerations. Nevertheless, the composer goes frequently to the very brink of the capacity of the human voice, thus, for instance, in the B flat minor solo quartet, "I Lift Mine Eyes to the Mountains," which for daring harmonizations, mostly of a chromatic nature, makes the severest demands upon the musical sureness of the soloists. Luckily, Mr. Lauber found in the two artists aforementioned and Miss Philippi, as well as the tenor Kaufmann, a quartet who were able to do justice to his music. Remarkable also is the polyphonic writing in the A flat prelude to this sacred work, and in which the organ, skillfully played by Jo-

hanne Luz, is used to advantage, both antiphonally, as in the opening passages, as also in conjunction with the orchestra. Withal, the style of the work is thoroughly modern, and it is neither conceived nor worked out on the lines of the classical oratorio. In mood these five Gesaenge are almost too sombre and represent the spirit of an irate prophet rather than that of meek devotion. Lauber seems to be a warrior more than a saint in his attempt at musical glorification of the Lord.

An Adagio in E major for orchestra by the twenty-four-year-old A. Denéréaz brought the French side of Swiss derivation first to the fore. The young man was a pupil of Felix Draeseke, of Dresden, and hence it goes almost without saying that his movement is well written, well formed and well orchestrated. The influence of the creator of "Tristan" is likewise plainly discernible in this work, which lacks all spontaneity of invention, and hence is worth very little.

French to the very backbone is the "Hymne à la Beauté," by Gustave Doret, a born Swiss, who lives in Paris, where he was a pupil of Dubois and Massenet. His setting of Charles Baudelaire's erotic poem is just as hot as the poet's lines. Both pay homage, however, merely to the sensual side of female beauty, and in this respect the fancy of the musician is not half as strong or sublime as that of the poet. Moreover, he kills the intended effect by overreaching himself in the orchestration. No human voice could successfully cope against the orchestral tumult engendered by Mr. Doret and Madame Troyon-Blaesi, who essayed the task with heroism, but whose soprano voice is not even healthy, as it suffers from the French tremolo, was at moments perfectly shipwrecked in the waves of the surging orchestra.

A composer who has been frequently spoken of at least in Switzerland during recent years is E. Jaques-Dalcroze, of Geneva, who owes much of his fame to the success he achieved with his children's rondels, which are indeed both charming and naive. In the three pieces from his lyric suite "A Winter's Evening" I found, however, much less to admire than I had anticipated. It is by no means bad or uninteresting music, but it lacks seriousness just as much as depth and originality. An orchestral Vorspiel designated as "Love's Awakening," in A major, had little of the mood or passion which it is supposed to describe. A second portion, "Night Watch," for male chorus, tenor and baritone solos, owes its origin slightly, but perceptibly, to Mascagni's similar chorus in the "Cavalleria," and also the concluding Harvest Feast music, in which the female chorus joins the male solo voices, is more quaint than original. If it were not for an occasional harmonic and frequently also a rhythmic piquantery one could afford to pass this music over without almost any comment. Certainly as an emanation from a musician of so much pretensions, it proved to me a sorry disappointment.

Pierre Maurice, a young Franco-Swiss composer, now living at Munich, seems to me one of the important members of the young school. The second picture from his biblical drama, "Jephtha's Daughter," as here represented

upon the concert podium (the work as a whole is written for stage), makes an impression of grace and purity of musical invention. The whole is based upon an elevated plane and worked out with consummate mastery, both of vocal and orchestral polyphony. If, withal, the excerpt produces toward the close a slightly monotonous effect, it is because, probably merely on account of having been detached from its no doubt contrasting surroundings, the continued scintillant coloring of the orchestration affects one like a silver lining without the proverbial cloud to which it is supposed to act as a set-off. The clear, pure soprano voice of Frau Herzog and the high female chorus employed in this lyric "picture" serve to accentuate this same brilliant and dazzling whiteness of color. "Jephtha's Daughter" as a biblical opera in style of those intended by Rubinstein will have its first stage representation at Aix les Bains this fall.

A setting of Eichendorff's poem, "Abendrieden," for mixed chorus and orchestra by Georg Haeser, of Zurich, hardly calls for special mention. The peaceful hand of Haeser's musical mentor, Dr. Reinecke, of Leipsic, is plainly discernible, and hence the well written four part song is in no wise exciting. It was one of the especially well sung numbers of the program, however, and this again is not to be wondered at, inasmuch as it offers few difficulties to a well trained chorus like the one of Dr. Hegar.

The final number upon this over-extensive program was a scene from the Festspiel "Die Calvenfeier," written for some national celebration by the organist of St. Pierre, the Geneva Cathedral. I have heard Otto Barblan, when seated upon his organ bench, and I can assure you that he is a master of the manuals and pedals, as well as of regis-

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tration of the very first order. This musicianship and taste are also very apparent, more than any great originality or strength of invention in the music of this Festspiel, in which some old Swiss dance and Alpine tunes are introduced in a delightful manner, and which winds up with a rousing setting of the National Anthem, which was listened to by the audience standing, all rising up involuntarily, like one man when the "tune" was struck up.

On the whole, the behavior of the Zurich audiences was an exemplary one all through the festival, no lack of enthusiasm being noticeable from the beginning to the end, and, what is much more noteworthy, is that the attention never flagged, and, above all, that a certain discretion and good judgment in the bestowal of more or less hearty applause was plainly observable in this musically disposed audience.

The musically rather fatiguing, because somewhat nerve overtaxing, hot and sultry day, wound up pleasantly enough with a reception tendered by Dr. and Mrs. Hegar to all those directly and indirectly concerned in the artistic success of the festival. Even on this occasion, however, after the inner man's cravings had been satisfied, music had sway, for Miss Anna Hegner delighted everybody with a genial reproduction of Saint-Saëns' Capriccio for violin, and Mr. Sandreuter sang songs. Then, however, Jaques-Dalcroze arose and in a well set French speech did homage to Dr. F. Hegar, the organizer of the new Swiss Tonkünstlerverein and the mainspring of its first festival. In the name of his composer colleagues he tendered the Zürich master a costly emblem of mail with an appropriate dedicatory inscription. Dr. Hegar responded with modest words of thanks and gave credit to the musical sense of the inhabitants of Zürich.

While at the preceding concert all of the composers upon the program conducted their own works in person, some of them not to the advantage of the performance, the first number of the final concert, and indeed the pièce de résistance of the entire festival, the new Symphony in E minor, by Hans Huber, was conducted by Dr. Hegar. He certainly did as well for the work intrusted to his care as the composer could have done and waved off all the success from himself, pointing out to the public the composer, who was then vociferously called upon the platform by the audience. The Symphony in strict classical form is pregnant in themes in the first two movements, the second one of which, a scherzo in B minor, seemed to me not only the most vital, but also the most original in invention. The slow movement in B major sounds rather labored, and the final Satz a perfect anti-climax, inasmuch as after a very sonorous opening, in which the full organ joins in with the orchestra, a set of variations or rather improvisations follow, which are more or less disappointing even in outward effectiveness, and which hence weakened the impression of the Symphony as a whole. Nevertheless it is

a work well worth listening to and certainly will repay the trouble of a carefully prepared performance.

Of other valuable new Swiss compositions this program brought a symphonic poem, "The Alps," by Edouard Combe, a pupil of Guilment and an assistant of the late Lamoreaux. Combe now lives at Geneva, where he teaches orchestration at the conservatory. That he knows what he is talking about to his pupils is plainly apparent in his work, which, without being in any way extravagantly scored, sounds well and characteristic. A well planned and explained program, in the laying out of which the composer displays quite a poetic vein, is followed with ingenuity, and the musical listener is made a participant in the author's pleasures, derived from considering the high mountain peaks and varied lights upon them, as well as the life of the mountaineers of his beautiful native country. Mr. Combe, besides being an excellent composer, perhaps the most gifted among the younger ones of the Franco-Swiss delegation, proved himself also a good orchestral conductor.

Third in the ascending line was Rudolf Ganz, two movements of whose symphony in E minor closed the program. The work, as a whole, was lately produced at a Philharmonic popular concert in Berlin, where it is said to have been received with favor. The Andante in G minor which I heard at this festival is more peculiar than pleasing, and the Finale more obstreperous than original. Despite these left-handed compliments, which in fairness I cannot help bestowing upon these first symphonic efforts of the young Swiss composer and pianist, I think he is full of talent, which needs pruning, however, and the ripening process which an active life in Chicago will unquestionably produce in the future.

Carl Munzinger's "evening idyll," yclept "Im goldenen Hof zu Spiez," for baritone solo, with orchestral accompaniment, would have been better placed upon the program of an Alpine summer night's entertainment than upon this music festival program, and Lothar Kemper's "Lete," for tenor solo, with string accompaniment, though a suave, unoffending number, would also have suited a nice Liederkrantz concert better than it did on this occasion.

To Frau Herzog I forgave the intrusion into the domain of the dramatic sopranos, which she essayed with only a moderate amount of success in the most trying of all dramatic soprano arias, the "Ocean du Ungeheuer" from Weber's "Oberon," because of her previous eminently satisfactory services at this festival. It is, however, an ominous sign of a feeling of possible decline if an artist essays everything in and out of her line. Our matchless "Queen of the Night" is not a very delightful Yum Yum, and she will make a still less enjoyable Rezia should she insist upon appearing in this role. The lady did, however, a very gracious as well as befitting and well received thing when she introduced into the festival scheme

three Lieder, by Dr. F. Hegar, which did not figure upon the program. This eminent composer, who was the soul and prime moving factor of the entire festival, who had done all the preparatory work of study with the chorus and orchestra, had in rarest as well as self-sacrificing modesty abstained from placing his own name upon the program. Hence the announcement made from the platform that Mrs. Herzog would sing some of his songs was on all sides received with tokens of approval. The songs are beautiful, Mrs. Herzog sang them most charmingly and Robert Freund accompanied them as exquisitely as could possibly be imagined. What wonder, therefore, if the success was such that even Dr. Hegar, spoiled as he is in this direction, will not be apt to forget it.

Professor Siegfried Ochs writes to me from Berlin, as follows: "The new Bach Society, which has its seat in Leipsic, has now been called into existence in due form. The directorium consists of Professor Kretzschmar and Dr. von Hase (Breitkopf & Haertel) in Leipsic, Professor Wuellner in Cologne, and Professors Joachim, Blumner and Ochs in Berlin. The object of the society is to have the works of John Sebastian Bach, as they now have appeared completely in print, performed in all cities of Germany, and even beyond the frontiers of the German Empire. The first manifestation of this sort by the newly founded Bach Society will consist in a great German Bach festival, which will be celebrated in Berlin during the days of from March 21 to 24, 1901. The program will consist, as far as it has so far been planned, not only of sacred, but also of secular works of Bach, in richest variety and choice, and of the three performances one is to be given in a church, while the other two will take place in a concert hall. The engagement of only first-class vocal and instrumental soloists has been concluded, and in consequence of an invitation sent to them, the best choral and orchestral organizations of Berlin will co-operate on this occasion. The invitation has been accepted by the Singakademie and Philharmonic choruses, the Royal High School, with its orchestra, and a Capella chorus, as well as the Philharmonic Orchestra. As conductors have been selected Professor Joachim, Prof. Siegfried Ochs and the newly to be elected conductor of the Singakademie, whoever he may happen to be. It is, therefore, to be hoped and expected that the mission, which is the object of the new Bach Society, will be inaugurated in a most brilliant, as well as successful manner.

Mrs. Amalie Gmueller-Harloff, a comparatively young concert singer, with a beautiful, pure soprano voice, died rather suddenly last week of pneumonia, at Weimar.

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Kroll's Garden, Berlin, on July 29. Hurrah for John Philip Sousa!

From here I intend to leave for Geneva by the first train to-morrow morning. Hence you will have a rest for several weeks from yours very tiredly,
O. F.

From Paris.

PARIS, June 25, 1900.

Mlle. SYLVA, American pupil of Madame Laborde in vocal and of the Dumartre French school in diction, has signed an engagement for The Hague.

One man who really loves is the Archduke Francois-Ferdinand of Austria, who this week renounces his crown to marry a woman not of his set. She becomes, by the way, "Duchess of Reichstadt."

L'Amour is the name of one of the war districts in China. A nice old Jezebel is using her "right by birth" out in those districts. One has to come East to find relics of the Deluge.

The building of the Comédie Française, promised for the 14th of July, looks about ready for that date of 1901. Meantime, five big performances of Molière, Corneille and Hugo are promised in the Trocadero for July and August.

Rose Caron follows Calvé's advice to "play and sing if you can, but to play." She goes to the stage of the Comédie after the current representations of "Iphigénie en Tauride," at the Opéra Comique.

After the Philharmonic Orchestra from Vienna comes the Choral Society of the same city. To the efforts of the Princesse Metternich are due these musical treats. Charity and art joined hands over the "Aiglon" shadow, playing, by the way, across the same street.

For those not in the ring, it were easier to go Vienna to hear the music than to try to hear it here. Madame Marchesi was one of the privileged ones.

The Choral Society is composed of business men who love to sing, not of professionals. The work like all work done from the heart is excellent. M. Schneiderhan is the director. M. Mahler was director of the orchestra.

A noble roll call of compositions were the orchestral programs: Overtures—"Egmont," "Maitres Chanteurs," "Oberon," "Leonore," "Freischütz;" Symphonies—Fantastique (Berlioz); C minor No. 3 and E major (Beethoven); G minor (Mozart); the Prelude and "Death of Isolde"; Beethoven Romance, for violin and orchestra; an incomplete Schubert symphony, and fragments of value of other types. If ovation and enthusiasm go for anything the Viennese musicians have made a conquest of Paris.

The vocal programs were interesting, new to Paris, and valuable.

Outside a restaurant window one evening recently a crowd assembled which prevented passage even on the street beyond. The cause was the singing of a dozen German visitors to the Exposition, who, assembled in a little room with a piano, were taking their evening beer. They sang as they drank, the most lovely things—Schumann, Brahms, Abt, Schubert, folk songs and drinking songs. There were a few solos and part songs with choruses.

There were no books and no program. Even the titles were not spoken; they sang as they drank. The yellow liquor seemed to turn to songs inside of them and pour out in harmony. One of their number sat at the piano. When he got up and went out another took his place and the tunes flowed right on.

The beauty of it was that the singing was all done in harmony, or with the different part voices, and this was what drew the crowd, for it is something never heard over here except in regular concert. The people always sing in unison.

It was curious to hear the remarks made by the French people outside the window. Some tried to insult and laugh at them, but were won over by the real beauty of the music and by the inappropriateness of their humor. Several said:

"It makes no difference to me who makes it, when music is as beautiful as that I have to listen to it."

One old man with malignant eyes remarked in a melancholy tone:

"They could not have done that twenty years ago; but everything is allowed these days. There is no more 'Patrie.'"

I was on my way to a reception when I came upon the scene. I did not go. I remained there an hour, and would have remained longer had they not filtered away one by one through an inner door, leaving two of their number, tight skinned, polished fellows, who looked bursting out of their clothes, and who commenced talking to each other over the piano stool in that frightful, impossible language—a mixture of thistles and cobblestones.

And now come the Upsal students, bringing their Scandinavian melodies with them, a sort of musical echo of the good King Oscar's visit. They spent last evening in the gardens of the Elysée, guests of the President and Madame Loubet. The President was thoughtful enough to invite the Paris students to meet them informally, thus making a delightful evening for all.

A valuable musician from Canada is to be in Paris in a few weeks; namely, Dr. Edward Fisher, director of the Toronto Conservatory of Music.

Mr. Fisher's reputation is known widely outside of his field of operations as a musician of technical skill and of extended learning, a most cultured gentleman, a great educator, a man in every way exceptional and meriting his distinctions. The Conservatory was founded by him and has now over 1,000 pupils.

The Oberammergau feast is in full operation. A few people have left the Exposition to attend the curious performance. It is expected that over 1,000,000 francs will be made this year in the forty representations. The society is enjoying its new building, fruit of industry and thrift. The artist who plays the role of Christ is M. Mayr. Among the Exposition visitors gone on to see it is the indefatigable and wide awake Mary Scott Rowland.

Visitors at Paris may see the following works at the Opéra Comique during the season: "Iphigénie," "Don Juan," "La Marseillaise," "Phœbé," "La Chambre Bleue," added to the interesting repertory, of which "Cendrillon," "Louise," and "Hänsel and Gretel" form recent attractions.

The Rodin offer is one of the big features of the Exposition.

Lack of facilities of communication and pourboires, added to constant restrictions and to general smallness of commercial insight generally, are worms which are working havoc with the Exposition. I know dozens of Americans who came to spend much time and money on the affair, but who have gone off saying it was "not worth the bother, that everything was more complicated than a Chinese puzzle, and that no effort was made anywhere to tempt the people to stay."

The latest is a fiddling "tax" on articles bought in the grounds, which causes infinite delay and annoyance to tired people going out of the gates. This is made still worse by an absence of all notice to this effect upon the grounds, so that it is not till passing out through the gateway, your package of "Ceylon tea," dangling from your middle finger, that you are pounced upon by three or four irate individuals all talking at once at you in a foreign tongue, and you are made to feel and to look as if you were escaping with stolen goods.

Speaking of Miss Marion Ivel, the American contralto, recently, Mme. Sbriglia made the remark that she "was a Delna with a far better voice!" This was a very nice compliment, especially from M. Sbriglia, who is not prodigal of compliments.

Americans here recently were discussing the merits of S. G. Pratt, as the director of a highly successful school, and also as an indefatigable worker in musical directions, and composer of interesting works. Public and critics are both kind to Mr. Pratt, they said, and for the good reason that he deserves it.

A concert feature of his, "The Soul of a Song," with lecture, might well be taken hold of by some enterprising parties for the Exposition; also "Paul Révère's Ride" and "The Revolution." Besides these historical descriptive works, Mr. Pratt has done more ambitious work, it seems,

such as symphonies on "The Prodigal Son" and "The Tempest."

Mr. Augustus Biesel, secretary of the American Embassy here, and one of the best friends of Americans in the city, had, this week, his silver wedding. Nobody could have imagined this event by looking at this good man and artist, or at his charming wife. All were informed of it in a most graceful card of invitation, to which hosts of real friends and well wishers responded. Mr. Biesel has been retained in the Embassy through several changes of head centres, his rare capability being thus attested to in eloquent fashion.

Mlle. Marie Fournaise, the well-known teacher of French diction, says that Americans are noted for a want of "articulation" about the mouth, and a peculiar swallowing of vowels, while at the same time a too soft and easy touch of the consonants. These three defects must be remedied before pronunciation can be commenced even.

For this reformation one cannot do better than pass into the hands of Mlle. Fournaise, who, aside from being a real Frenchwoman of culture and refinement, has marked qualities as a teacher.

"The French sounds are made too far back in the mouth," says also Mlle. Fournaise, in speaking of American difficulties of French diction. "They should be made on the lips well in front and nothing guttural."

This teacher usually commences with a vowel sound which is the most possible to the pupil and works out from that. She works to create less movement of the jaw than foreigners usually have. Scandinavians usually have much difficulty in adding a g to nasal sounds. It is very hard to break them of this.

Special attention is also paid to intonation and inflection, as being part of the necessary music of the language and as well all departments of grammar and literature. Mlle. Fournaise's studio is 29 Boulevard Batignolles. Call and see her.

One of the best American "practisers" of piano I ever heard was a Miss Brown, who lived on Fifty-ninth street, New York. I often think of her on account of the real pleasure her manner of study gave and wonder what has become of her. When hearing the "Appassionata" the other day by a master hand, I wondered at the intuition which led that girl to get it so "just right."

It is surprising the difference in methods between different musicians. Alvarez, for example, of the Opéra here, is remarkably gifted as a sight reader; so gifted in fact, that it works him harm. He puts little study upon a subject and is consequently seldom sure of anything. He comes to rehearsals (comparatively) unprepared, and often works much confusion to his comrades. This accounts, no doubt, for the liberties with time and tone for which he has been so much remarked. Delmas, on the other hand could, it is said, "solfège" by memory every note of every opera in his repertory! He "picks out" every single thing with mathematical rectitude, and never knows anything till he is absolutely certain of it. Less a musician born than Alvarez, the latter is, perhaps, more brilliant and "winning." Both have remarkable qualities which, if welded in one, would produce, perhaps, genius.

It must not be forgotten that Charles de Beriot, the son of Malibran, and professor of piano at the Paris Conservatoire, has written a remarkably clear and well graded series of musical compositions, for the acquisition of rapid and correct sight reading.

The only Irish flag on view at the Paris Exposition is over a whiskey Kiosque—a Dublin whiskey. England has so completely swallowed the body and soul of the poor island that all that is left in view of her is a whiskey barrel. More's the pity!

German artists—women artists performing in Paris, should curb their awful exuberance. In general, they are so what one might call rambunctious, effusive, all over the stage, that they lay themselves open to ridicule, if not to remark, as "heavy," "absurd," "dancing elephant," &c., by the correct French, whereas if quiet, stately and dignified, their more generous flesh and bones might win instead of lose them prestige. A word to the wise is sufficient.

Mr. Howell, the baritone, and brother of the singer "Greta Howell," has been engaged for the opera at Liege.

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Belgium. Mr. Howell is a pupil of M. Dubulle in singing, and of Mlle. Martini in stage action.

M. Clarence Whitehill is engaged at Nice for the coming season.

Miss Gertrude Howe, with her aunt, Mrs. Pinkham, leaves Paris this month to return to the States. Miss Howe is a gifted and most charming girl. May she succeed in what she undertakes. She was pupil for a time of Madame Colonne, in Paris.

The last soirée given by Madame Colonne for her pupils was one long triumph for this eminent teacher.

Among the "stars" this year, and Madame Colonne has always stars, was Mlle. Vera Eigena, a young Russian, who has just been accepted by M. Gailhard for the Paris Opera. Congratulations for the pupil and for the teacher.

Madame Colonne was the original Marguerite of the "Damnation of Faust," by Berlioz.

After the successful "Götterdämmerung" representation given in the home of Madame Hellman, now comes one of "Hänsel and Gretel" at the residence of Mme. J. B. Payne, another society leader here. The music was given with orchestral accompaniment.

The Princess Edmond de Polignac (née Singer) gave a grand dinner this week, composed of ninety-eight covers at small tables. The superb feast, gotten up with the refined taste which characterizes the princess, was followed by a cotillon. It was the first great social event in the family since the death of Mme. de Polignac's sister, some two years ago. The hostess is one of the most serious amateur musicians in Paris.

M. Baldelli, the celebrated baritone, has left for London.

Miss Lydia Eustis sang at a reception before the King of Sweden recently.

Mrs. Florence Fox, the well-known society leader of Philadelphia, has reached Paris with a charming young friend, Miss Malcolm. Mrs. Fox has taken an elegant apartment in the neighborhood of the Elysée. Her first pretty lunch was given in honor of her great friend, the song bird, Emma Nevada Palmer.

If a composer would only write an opera with many part songs—duos, trios, quartets, &c., he would make a great success of it. People are so sick and tired of those direful dialogue—"duos." People are as hungry for harmony and rhythm as they are for melody, and more so.

A grand "Fête de Mint," at Versailles, on the 1st. The "Basin of Neptune" will be illuminated for the first time by electricity.

The Grand Palais and the Petit Palais, of the Exposition of art works here, have been insured for 80,000,000 francs against theft alone! This will serve to indicate the value placed upon the works of art comprised in these two buildings.

Christine Nilsson telegraphed from Aix les Bains, congratulations to the director of the Swedish concerts at the Exposition.

Miss Minnie Tracey and M. Harold Bauer had their accustomed success at the concert given at the Salle Erard.

Mlle. Garden, who jumped into sudden celebrity as Louise at the Opéra Comique, was pupil in stage action of the eminent teacher and artist, M. Emile Bertin, so long and favorably known to readers of THE MUSICAL COURIER. The début of this young singer was specially interesting, and great part of the success was due to her excellent stage training at the hands of M. Bertin. M. Bertin is teacher at the Conservatoire, and stage manager of the Opéra Comique.

The King of Sweden sang songs of his country when sailing in a boat on the Seine. He is a musician, a nice man, a good king for his subjects, and would have his country a republic if he could. If all governors were more like him, it would not much matter what the form of government might be.

Is English a Musical Language?

[The second of a series under this heading by the eminent Paris vocal teacher, Mme. Florenza d'Arona.]

STRANGE as it may appear, people of all nations use muscles for articulation that were never intended. In English the consonants and vowel sounds are really beautiful and musical, if we did but know it and took the same amount of pride in the musical speaking voice that both teacher and student take in perfecting the singing voice. In America we have the most beautiful singing voices in the world, the most earnest students, the most varied temperaments and the most intelligent brains, but all of these rare qualities are not only criminally abused, but oftentimes killed, by carrying into the singing voice words pronounced with wrong articulating muscles, that even in speech ruin the word and in singing is exaggerated into barriers that in ninety-nine cases out of every hundred are almost impossible to overcome.

"The earnest student" is met with insurmountable difficulties in the English tongue, and learns for the first time the use of his lips and tongue in a foreign language, and his singing voice becomes another thing. "Temperaments" are killed in growth by conventionality, and the false idea that one must not feel in this world, or he will suffer, so the spontaneous impulses of children are checked, and they soon become ashamed of showing any feeling. Gush you see more of in America than in any place on the face of the earth, but tenderness, love and feeling are very rarely shown, if existing.

"Intelligent brains" are given no opportunities by the haste "to-get-there," which is a strong American characteristic.

No one would ask a law student of a year's study to plead a case, and then compare him with the greatest judges of a nation, but that is what is done with students of singing—they are hurried up by one thing or another and start out to experiment, not to conquer. The fundamental work for a singer is to learn how to speak, for the same muscles governing our speaking voices are incited for our singing voices.

Speaking voices are heard "in his boots" (a common expression), high, shrill, guttural, nasal, hoarse and slovenly, and a different set of articulating muscles and reinforcements of the sound are heard in each instance. The tip of the tongue is a dead letter to most people, and as for the lips, effort is used to keep them as stationary as in silence, so that not only is the word indistinct, but the face is totally devoid of expression or life.

The tip of the tongue and lips are the places for all consonants, if one wishes to have a clear articulation and a musical speaking voice. In singing—that is, with the most perfect beauty—the tip of the tongue and lips are absolutely essential. The middle part of the tongue being tied cannot do what the free flexible tip can do, and words coming from pharynx, chest, &c., cannot be as clear and distinct as those formed at the face part of the aperture. I have heard many elocutionists teach these back sounds, and people must be taught to use their own common sense, and no matter where they reinforce the sound, articulation must be at the tip of the tongue and lips.

This is what was originally meant by the solfeggio. "D." of "do," is a lingua palatal (tongue and roof); "R." of "Re," is a setting of the tip of the tongue and called lingua.

"M." of "Mi," is pronounced with the lips, and called "labbia."

"F." of "Fa," is pronounced by the lips and teeth, and is called "labbro-dental."

Sol, la and si are teeth and tongue tip, and every consonant in the alphabet should be used on the same basis, and studied until mastered. The solfeggio, as used nowadays, was totally unknown to the old masters of Italy.

being used entirely, as mentioned above, simply to form the words where correct reinforcement for the singing tone was possible, so that cultivation could be commenced.

Here in Paris you will see signs in small shops, such as tailors', cobblers', grocers', and tables even, stuck in the windows, dirty with dust and fly specks; "Piano and solfeggio taught," and in one instance, in the Cité Trevise, you will see, "Buttonholes, solfeggio and seaming." Solfeggio is taught nowadays to teach pupils to read music, time, &c., and while it is a very good thing to be accurate in, it can never teach one to sing; and can just as well be taught by numbers, and the shades of any one color, as by Do-re-mi.

Again, the common use of the solfeggio can be learned very cheaply here, as well as in America, and in classes, which is advantageous to a pupil. Frank Damrosch had a very successful class that he only charged 10 cents a lesson for, and no pupil should allow herself to be fooled by a teacher, paid all the way from \$2 to \$6 a lesson, by a waste of time on the solfeggio. If that teacher has nothing else to teach but the melody of a piece, the solfeggio—as it has been corrupted to the present use—and breathing exercises, which in their application to tone is found to be of little benefit, a pupil should consider her interest first and let the feelings of the teacher be of second consideration. This filling up the half hour with such things is to show an ignorance of the vital question in hand, which demands every instant of a pupil's and teacher's concentration during that half hour, coming, as it does, only twice a week in the great majority of cases. Breathing for singing is another matter, and cannot be separated from the tone. Health exercise—for that is all most breathing lessons consist in—and solfeggio are not a part of the singing lesson, and should not be tolerated by a pupil who has her best interests at stake. As stated in my last article, of June 20, "the vowel sounds, as Americans pronounce them, are actual caricatures." A pure vowel is rarely heard, and the beautiful music of a diphthong, properly used in speech or song, is a rare event. How then can we convert such contortion into the melodious sounds of singing? Is it any wonder people cannot sing English and can sing other languages, which they have been correctly taught, or even incorrectly taught, are of much easier manipulation than their hideous English?

I will give a brief example:

The words earth, dirt, third, mirth, &c., are twisted to ear-eeth, dir-cat, thir-ed, mur-eeth, &c. In "I Know That My Redeemer Liveth" you hear "and though 'wur-emes,'" &c., which may perhaps be more realistic, for I never hear the word sung that way that I don't feel the creatures wriggling in and out of my body, but it is a realism I as well as others would prefer to dispense with, that we may not be deprived of the beauty of the sentiment.

The word "shall" is frequently pronounced she-al in singing, the word "night" nigh-eat, dwelling upon the "eat" instead of upon the "i," and to be finished with a tongue tip "t" at the end of the sound. The letter "y," used between the letter "r" and "e," as "with our years," instead of "with our ears," &c.; the letter "o" pronounced "or," as "corfee," instead of "coffee" (a great Chicago fault); the leaving off of "g," as at the end of "singing," "bringing," "feeling," &c.; pronouncing strength "strenth," February "Febuary;" the omission of the aspirated "H" (which is one of the greatest drawbacks to tone freedom), and the substitution of a "y," as "beyond" for behold (often and often heard in oratorio in the States); the dropping of the final "t's" and indistinct commencing consonants. The substitution of "e" for "i" is a most common fault, such as "selk," "melk," &c., instead of silk, milk, &c. The trilling of the epiglottis or uvula for an "r," leaving off the roll of the "r" in such words as care, rare, bare, fair, &c., and rolling the "r" in Lord, which is a grave fault, as is also commencing all "t's" with a precedent sound of "ul," as "ul-Lord," or "pur-ray" for "pray." The chief vowels are a, e, i, o, u. The "a" has four

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sounds, "a" in hay; "a" in "mast," "a" in "rather" (ah) and "a" in saw.

"E" has two sounds "e" in bee, and "e" in fed.

"I" has two sounds, as in sigh and kid.

"O" has two sounds, go (oo) (in America), but should only have one sound in go and one in "hod."

"U" four sounds, as in cute, bud, mule and full.

Diphthongs almost always pronounce their full sound at the very end of a word. The singing quality joining two vowels together should partake a little of the sound of each, and be so delicate that the word dies away even with a clean pronunciation of the last consonant.

The attack of consonants in speech and song need the hammering of the tip of the tongue at the hard palate, and not the movement of all the chest, throat and tongue muscles. Let the body keep still, and watch the power of the tip of the tongue attack as in the words lah, lay, lee, low, loo; no "ul" before the words, remember, but a clean, crisp attack of the "L." See that the vowels do not receded back into the mouth, but cling to the first consonant; and that a word is like the shot out of a gun, and not like powder distributed all over. Don't linger over the consonant in singing, but dwell upon the vowel only.

The words "butter," "lips," "stomach," &c., pronounced "but" front of lips, and "ter" in the throat; "lips" pronounced "lieps" (lips and throat, a fault I labored a long time with a pupil to conquer), and "stomach," pronounced "stumick."

Thousands of such queer pronunciations may be cited, and generally made from front of mouth to back of throat, and back of throat to front of mouth, also as far back as they can be formed, and their location in these places seem so natural that people are dumfounded to find they can be pronounced at the front of the mouth in these two-fold or three-fold sounds, and made musical by a proper understanding of the musical resonators. It is very natural that under such conditions foreign languages and singing become insurmountable difficulties. People's ideas of words and tone stick where they have always been in the habit of using them, and the fact that there are other articulating muscles and reinforcers of sound than those they are accustomed to is a difficult matter for them to learn and for a teacher to impart.

My next paper will be on vowel sounds and the numerous mispronunciations of "a" (ah).

FLORENZA D'ARONA,

20 Rue Clément Marot, Paris.

Petschnikoff.

ALEXANDRE PETSCHNIKOFF, the Russian violinist, who returns to us this fall under the management of the Concert Direction Gottschalk, is in such demand in Germany that he did not find it necessary to cancel any engagements in order to return to us, as the parties who had engaged him for the latter part of the season were willing to advance their dates rather than lose the services of this great artist, which will make him naturally quite busy the fore part of the season, and judging from the bookings already arranged by the Concert Direction Gottschalk, he will have an equally busy season on this side of the water, making it one of the greatest years of activity for this wonderful virtuoso. Petschnikoff will shortly appear in Berlin, and will then retire for the summer months to take a much needed rest after his extended tournee in America.

Petschnikoff is enthusiastic over America. He is one of the few artists who have been over here to return to his native land with glowing accounts of the United States, and he looks forward with pleasure to his return next winter.

Musical . . . People.

Miss Julia Wickham is contralto of Christ's Church, Greenwich, Conn.

Anton Schott sang at a concert in Astoria, Ore., on the 2d. Miss Hobson and Mr. Belcher were the other soloists who appeared.

Some of Miss Jessie Royer's pupils gave a musicale at Skippack, Pa., recently.

Joseph Welch has been engaged as the tenor soloist at St. John's Church, Mamaroneck, N. Y.

Miss Adelaide Kelley, a well-known vocalist of Findlay, Ohio, fell and broke her arm recently.

Isadore Troostwyk, teacher of the violin at New Haven, Conn., has gone with his family to Short Beach for the summer.

The pupils of Miss Anna Cummings, teacher of music, gave a recital at her studio, No. 42 McDonnell street, Amsterdam, N. Y., last week.

Miss Katharine Lehmann, of Canton, gave a piano recital in St. Paul's Church, Massillon, Ohio, on the 3d, assisted by Miss Eva E. Lehmann.

A piano recital was given by the pupils of Miss Anna Mante Choate at Rockport, Mass., recently. The violinist was Miss Florence Purrington, of Boston.

Miss Vida Estelle Bush gave a musicale last week at her home on Clay street, Topeka, Kan., in honor of her cousin, Roy Van Dyke, of Terre Haute, Ind.

Mr. and Mrs. H. A. Snyder, Denver, Col., recently entertained at a musicale in honor of their guest, Mrs. Josephine Du Chemin, Sante Fé, N. M.

The board of directors of the School of Music, Ann Arbor, Mich., held a special meeting last week and gave Miss Emma Fischer a leave of absence for one year to study abroad.

Miss Jennie B. Neal, assisted by Mr. and Mrs. Geo. D. Elwell, of New York, gave a concert on the evening of July 12, at Turner Hall, Port Clinton, Ohio, under the auspices of St. Thomas' Guild.

Mrs. Charles Tallard sang a solo and the Misses Dexter and Hargraves rendered several duets at the reception given by Mr. and Mrs. E. C. Hopkins, at their residence in Edgerton, Wis., June 30.

A quartet composed of Mrs. C. T. Banta, soprano; Miss Julia Styles, contralto; Charles S. Maschal, tenor, and Alfred Connelly, basso, sang at St. James' M. E. Church, Kingston, N. Y., last week.

A piano recital was given on the 2d inst. at the studio of Prof. De Main Wood, No. 92 University avenue, Rochester, N. Y., by Miss Mira Marsellus, assisted by Miss Estella Koehler, vocalist.

July 9 the guests of the Arlington, Delaware Water Gap, Pa., gave a musical of a classical nature. Mrs. Taylor presided at the piano. Mrs. Graham gave violin solos, and Miss Fannie Crosby recited.

At the quarterly meeting of the Newburgh, N. Y., Männerchor the following officers were elected: George Wittmann, president; Jacob Kastner, vice-president; John Bickel, treasurer; Julius Heuthe, financial secretary.

The pupils of Mrs. A. E. McCurdy gave two piano recitals at Louisville, Ky., on the evening of the 11th and 12th of the month, assisted by Mrs. Ola Burron-Robertson, of Indianapolis; Misses Murray and Virginia Sowles,

Annabel Smith and Sallie Joseph, and Harry Dibble, of Jeffersonville; Antoine and Wilbert Embs, Merrill Barr and Noble Mitchell.

A recital was given at Evansville, Ind., last week by George Krueger, assisted by Miss Elizabeth Daniels, Miss Marie Ross and Mrs. John Davis.

James Moore, solo tenor of the Fort Street Presbyterian Church of Detroit, Mich., was the guest of Walden Laskey, of Toledo, Ohio, recently, for a few days, and sang at St. Paul's Church, in that city, during his stay.

Miss Lillian LeRoy, soprano, and Mabel Taylor King, contralto, both of New York, two Ogden-Crane pupils, will sing with the Catherine Roeber Stock Company, in Providence. They are both young, with unusually fine voices.

Mrs. Adolph Caden, of Portsmouth, Ohio, is endeavoring to secure a class of piano pupils. She is the daughter of the late Prof. Julius Sturm. From him Mrs. Caden received an excellent musical education, and previous to her marriage was one of the teachers at Glendale College.

On July 3 the home of Mr. and Mrs. Henry S. Fleek, at Newark, Ohio, was the scene of a musical. The program was given by O. F. Sholz, C. W. Miller, Harry Hinman, Mrs. E. A. Galbreath, Otto Myer, Mrs. Dr. Shepardson. Mrs. A. H. Pierson and Miss Ada Ickes were the accompanists.

An organ recital was given at Central Church, Bath, Me., July 9, by S. D. Cushing for the benefit of the Old Couples' Home. Miss Gibson, soloist; Miss Carrie Luce, accompanist, and Henry W. Cobb, violinist, participated in the program. Mr. Cushing is a son of Bath, whose home is now in Toledo, Ohio.

A few musical people gathered recently in Schwankovsky's Hall, Crawfordsville, Ind., to listen to Mrs. Norma Jackson, of Flint, in a brief impromptu recital. The end of August Mrs. Jackson returns to Italy to make her debut on the Italian stage under the name of Norma Romano. Her voice is a dramatic soprano.

A number of Brattleboro, Vt., musicians gave a concert at the Rustic Theatre recently. Miss Grace Hurley, violinist, assisted. A quartet, consisting of Myron David, Arthur Maynard, Fred Adams and Arthur Brasor, with the mandolin club, Miss Grace Eels, Miss Amy Jones, Howard Rice and Mrs. Arthur McLane, also appeared.

The pupils of Mrs. Grace Engler Leaman gave piano recital at Grub's Hall, Columbus, Ohio, on the 3d. Mrs. Engler graduated from the Sisters of Notre Dame School about four years ago, winning the silver medal for scholarship, and graduated from the Capitol School of Music last June, with high honors. This is her first public recital.

At Oswego, N. Y., recently, a musical was given at the home of Mrs. M. L. Wright, in West Fifth street, in honor of Dr. D. S. Hollister, of Syracuse, who is a guest of Avery Wright. Among those who contributed were Miss Margaret Upcraft, Miss Mabel Webb, Miss Margaret Gordon, F. Neary Schilling, Miss Elizabeth King and Miss Jeanette McCarthy.

Mr. Albert Dietz, well known in Louisville, Ky., musical circles, has been notified of his appointment as organist at Warren Memorial Church, to succeed Alfred A. Butler. Mr. Dietz was formerly organist at Grace Episcopal Church, and went East and took a position at Atlantic City. Here he was advancing rapidly, when his poor health caused him to resign and go to California, where he has been for the past year. He will succeed Mr. Butler September 1. Mr. Butler will spend a year in the West building up his health, which, like Mr. Dietz's, has become impaired by his labors.

The Pennsylvania State Teachers' Association held its last meeting in Williamsport, Pa., on the 5th. When next it meets it will be as the Pennsylvania State Educational Association. After a solo by Fred McNaughton, President Passmore announced that 997 teachers had enrolled.

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lacking three of the number he desired to have present at this convention. Four more names were at once sent up from the audience, making 1,001 as the grand total. Dr. J. S. Stahr is the newly elected president. This was the forty-fifth annual convention.

A violin recital was given recently in the Von Liebig Conservatory, Burlington, Vt., by Prof. Robert Anderson, of Montreal. Professor Anderson has been engaged on the teaching staff of the conservatory, where he will fill the professorship of violin and chamber music, &c.

A piano recital was given by the following pupils of G. W. Flagg, at Union Hall, Palmer, Mass., last week: Alice Clark, Mildred Hanlon, Katherine McKenzie, Katherine T. Hughes, Miss Hannah Lynch, Una B. Morton, Eliza LaPlante, Mamie B. Shean, Anna May Collis, May B. Clark, Thomas L. Chapman and Miss Ada J. Murdock.

A recital was given at the Congregational church, Geneva, Ohio, on the 3d inst. The program consisted of a number of readings by E. P. Warren, of Jefferson, assisted by the Misses Dorothy Lewis, Pearl Crocker, Anna Cowles, Lelah Angell and Ethel Miller, Charles Stone, and an orchestra composed of Charles Stone, Delmer Davenny, J. M. Norris, J. B. Smith and Miss Mary Clark.

Mrs. A. G. Widmer gave a private musical at her home, Seymour, Ia., late in June; only her pupils and their parents or immediate relatives being present. The program was furnished by the pupils, assisted by Mrs. Widmer. Those who appeared were Mrs. Cover, Miss Edna Elliott, Miss Beulah Smith, Miss Kerby, Mrs. Calhoun, Miss Florence Rosengren, Miss Pearl Prugh and Ada Phillips.

The Choral Society of the Second Presbyterian Church, Portsmouth, Ohio, recently sang "The Great Light," a sacred cantata, under the leadership of Sam Marting. Miss Anna Evans presided at the organ. Miss Stella Charles, Mrs. C. E. Kalb, Mrs. Sam Marting, Miss Kate Monaghan, Miss Kate Zottman, Mrs. Kehrer, Sam Marting, Albert Marting, Porter Alderson and E. E. Knox were the soloists of the evening.

Lovers of good music had a treat in the Burlington Music Hall, Stamford, Conn., last week, at the concert given by Mrs. Gertrude Austin, Madame Argilagos and Miss Leonie Alexandre, a pupil of Mrs. Austin. At the piano Mrs. Austin had never been heard to better advantage, and Miss Alexandre, who has been before the public but few times, made a favorable impression. Madame Argilagos' singing was superb and commanded frequent recognition, says a local critic.

A concert was given in Central Hall, Pittsfield, Mass., last week, by the pupils of F. E. McSweeney. The pupils who took part included Eleanor R. Eagan, Lulu F. Nelligan, Margaret M. Eagan, Minnie E. Prentice, Maud S. Cotton, Ruby Parker, Muriel Burdick, Albert Lederer, Catharine Callahan, Bertha G. Meyers, Nellie McGuire, Anna Downs, Fanny Downs, Pauline S. Mey, Catherine O'Laughlin, Helen Cullen, Anna Condron, Gertrude McSweeney and William S. Larkin.

A combination of circumstances, which the rector and committee of St. John's Church, Kingston, N. Y., regard as extremely fortunate, has resulted in the engaging of William Bentley Hilton as organist and choirmaster of St. John's Church. Mr. Hilton is an English university man, and a student of the Royal Academy. He proposes to take a few vocal pupils and begin the formation of a local choral club, and if possible, an orchestra. The choral society will represent the city and not any particular church or society. Many people prominent in musical and society life are interested and are looking forward with much pleasure to the masterpieces, both sacred and secular, the society proposes to give. Mr. Hilton has had

great success in the West, but desires to live and work in the East.

At Montgomery, Ala., on the 2d inst., a musicale was given by Mrs. Welch and Miss Theo Welch at their lovely home on Clayton Heights. The affair was given in honor of Misses Josephine and Mary Lovelace, of Atlanta, Ga., who are the guests of Miss Welch. The Misses Lovelace are gifted musicians, whose talents have been well cultivated. Miss Mary Lovelace has just returned from New York, where she has been studying voice culture with Oscar Saenger, and Miss Josephine Lovelace studied piano music in Germany with Krause. Others taking part in the program were three prominent ladies of Montgomery's musical world, Misses Ellie Goldthwaite, Fanny Marks and Professor Dorer, who played Miss Marks' accompaniment.

Boston Music Notes.

BOSTON, July 21, 1900.

Arthur J. Hubbard has secured the large and elegant suite of rooms formerly occupied by the late Charles R. Adams, and will open them in September as a studio. These rooms occupy an entire floor in 159 Tremont street, and are admirably suited for the purpose for which they are to be used. Fronting on the Common, the studio is a spacious apartment with a small room adjoining for a reception room. Other rooms connect with these rooms, making a suite of six rooms, which will undoubtedly be one of the finest studio suites in the city. Mr. Hubbard, who is now at Munsonville, N. H., with his family, had an unusually good season last year, the number of fine voices being far above the average. Some of these voices will be heard in public in the near future, principally Miss Ruby Cutter, who has signed a contract with Henry Wolfsohn for next season's work. Mr. Hubbard's success as a teacher, his skill in producing fine results with the voices intrusted to his care, are too well known to need extended comment. Either he has a larger percentage of fine voices to work with or he has a special faculty of imparting his knowledge of how to sing; but at any rate the fact remains as stated above, that there are always an unusually large number of fine voices in the Hubbard studio, and that the finish and style of the singing heard there are far above the average.

The teachers who are attending the summer session of the Faelten Piano School are very much interested in the work being done there, and express themselves as having derived great benefit from the course. They have had daily sessions of about four hours' duration, including lectures on practical subjects of interest to music teachers by Reinhold Faelten, B. C. Henry, Mrs. Reinhold Faelten and Carl Faelten. Some of the more important features of the course were illustrated by classes of children, which excited much interest among those present. Carl Faelten plays for about an hour each day. His programs cover a wide range of musical literature, mostly of an instructive nature, the playing being interspersed with valuable remarks regarding the use of the various styles of composition in teaching.

Karl Doering is spending part of his vacation at Westbrook, Me. Later he will go to Canada, remaining there until his return to Boston in September. Mr. Doering will again occupy a studio in the Steinert Building the coming season, where he will teach and train pupils fully for grand opera. His method is that of the old Italian school, in which he was himself trained in Italy.

Mrs. Etta Edwards is still devoting her time to teaching and selecting new music for next season's work. She

will pass the month of August in the White Mountains, accompanied by her pupil, Miss Dorothy Cole.

The Davis Piano School, Frank M. Davis, director, is now permanently located in Suite 20 Pierce Building, where the teaching of piano, harmony and analysis will be made a specialty. The following pupils are preparing recitals for the coming season: Misses Rena Talbot, Bertha Chace, L. Orta Leach, Grace F. Dean, Grace Holden, Edith Robbins, Agnes Allard, Florence Bates. The fall term will open September 19.

Mrs. May Sleeper Ruggles sang at Berkeley Temple last Sunday, for the last time this summer. She is to resume as soloist at the Temple on her return from the West, about the middle of September. After her return, Mr. and Mrs. Ruggles will reside at 211 Church street, Newton. Her studio will be at Trinity Court, as heretofore.

The principal works to be performed at the Worcester Festival will be the first performance in the world in English of "The Beatitudes," an oratorio by César Franck, admitted to be his masterpiece. Brahms' "German Requiem" will have its first performance at these concerts, as also Verdi's "Te Deum." The first concert will be devoted to Sullivan's "Golden Legend." The orchestral compositions are not all chosen, but the following will be played Glazounow's Sixth Symphony in C minor, op. 58; Mendelssohn's Third Symphony in A minor (Scotch); Schubert's unfinished Symphony in B minor. The piano soloist will play a concerto in the Thursday afternoon concert.

Myron W. Whitney, Jr., who was so enthusiastically received at Bar Harbor last year, will give a song recital under the same auspices on Thursday morning, July 26. The recital will be at Bowling Green, the home of Mrs. Samuel Slater, and Mr. Whitney will be assisted by Henry Goodrich.

Mme. Luisa Cappiani is at her cottage at Ferry Beach, near Old Orchard, Me.

Godowsky.

LEOPOLD GODOWSKY, the Russian pianist, will sail on the Kaiser Friedrich der Grosse, of the North German Lloyd, on Thursday, for Europe. His manager, J. V. Gottschalk, is arranging for his appearance in concert on the other side. Mr. Godowsky will be accompanied by his wife and family, and will occupy a magnificent suite of rooms on that palatial steamer. He will return to America January 1 to make a tournee of the United States, and will appear with the leading organizations of the country. Already he has been engaged as soloist for five concerts with the Boston Symphony Orchestra, two of which will be given in Boston and the others en tour. The Concert Direction Gottschalk, who is arranging his tour, reports a number of important engagements already booked for him, extending as far as the Pacific Coast. This will be Godowsky's busy season of his career.

Mme. Madeline Schiller.

MME. MADELINE SCHILLER is visiting Mrs. Bolton Hall, at the latter's summer house, at On-teora Park, N. Y.

Miss Gertrude Bennett, the clever daughter of Mme. Madeline Schiller, is making a tour of the fashionable summer resorts with one act plays. The young actress has been very successful, and her admirers and friends will be pleased to hear that she has been engaged for the part of Amy Faulkner in the "The Choir Invisible," which is to be presented at the Park Theatre, Boston, October 1.

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July 21, 1900.

WITH the advent of 1900, Chautauque's Assembly entered the twenty-seventh year of its illustrious history. In 1899 the twenty-fifth anniversary was celebrated.

On June 27 the present season was inaugurated.

The daily schedule from June 27 to July 14, 1900, has been as follows:

WEDNESDAY, JUNE 27.

A. M. 11:30—Lecture: I. "Molière and His World." Mrs. Charlotte R. Conover.
P. M. 2:30—Concert: Miss Amy Murray, soprano; Miss Edna Dice, contralto; E. E. Giles, tenor; Ernest Gamble, basso; I. V. Flagler, organist, and Henry B. Vincent, pianist.
P. M. 8:00—Readings: "An Evening With Present Day Writers." Miss Minee Alma Cady.

THURSDAY, JUNE 28.

A. M. 11:00—Musical Lecture: I. V. Flagler.
P. M. 3:00—Lecture: II. "Molière and His Pedants." Mrs. Charlotte R. Conover.
P. M. 8:00—Illustrated Lecture: "Famous Castles, Chateaux and Cathedrals of France." Mrs. Chas. H. Rhodes.

FRIDAY, JUNE 29.

A. M. 11:00—Organ Recital: I. V. Flagler.
P. M. 3:00—Lecture: III. "The Three Great Comedies." Mrs. Charlotte R. Conover.
P. M. 5:00—Readings: "Armstrong." Miss Minee Alma Cady.
P. M. 8:00—Concert: Miss Amy Murray, soprano; Miss Edna Dice, contralto; E. E. Giles, tenor; Ernest Gamble, basso; I. V. Flagler, organist; H. B. Vincent, pianist; choir.

SATURDAY, JUNE 30.

A. M. 11:00—Lecture: IV. "Molière and the Doctors." Mrs. Charlotte R. Conover.
P. M. 2:30—Address by Mrs. Maude Ballington Booth.
P. M. 8:00—Illustrated Lecture: "Paris and the Exposition." Mrs. Charles H. Rhodes.

SUNDAY, JULY 1.

A. M. 11:00—Sermon: "The Law of Concentration in the Life of Christ." Dr. Henry W. King.
P. M. 3:00—Assembly Convocation.

P. M. 5:00—Chautauque Literary and Scientific Circle's Vesper Service.

P. M. 7:30—Sacred Song Service.

MONDAY, JULY 2.

A. M. 10:00—The Essentials of Christianity. I. "Faith." Dr. George C. Workman.
A. M. 11:00—Lecture: V. "The 'Morale' of the Comedies." Mrs. Charlotte R. Conover.
P. M. 2:30—Lecture: "George Washington as a Mere Person." Prof. Moses Coit Tyler.
P. M. 5:00—Lecture: I. "The Humanitarian Element in Literature." Miss Elizabeth S. Kinkead.
P. M. 8:00—Illustrated Lecture: "Recollections of the Last Wagner Festival at Bayreuth." Mrs. Charles H. Rhodes.

TUESDAY, JULY 3.

A. M. 10:00—II. "Hope." Dr. G. C. Workman.
A. M. 11:00—Lecture: "The Indian in Art and Literature." Chas. H. Bartlett.
P. M. 2:30—Lecture: "Thomas Jefferson." Prof. M. C. Tyler.

P. M. 5:00—Lecture: II. "Romanticism in Literature." Miss Elizabeth S. Kinkead.
P. M. 8:00—Lecture-Recital: "James Whitcomb Riley." P. M. Pearson.

WEDNESDAY, JULY 4.

A. M. 10:00—III. "Life." Dr. G. C. Workman.
A. M. 11:00—Lecture: "Jeffersonism and What It Stands for in American History." Prof. M. C. Tyler.

P. M. 2:30—Concert: Miss Amy Murray, soprano; Miss Edna Dice, contralto; E. E. Giles, tenor; Ernest Gamble, basso; I. V. Flagler, organist; H. B. Vincent, pianist; choir.

P. M. 5:00—Lecture: III. "The Two Phases of Literature: 'Verbal Magic,' Verse Truth." Miss Elizabeth S. Kinkead.

P. M. 8:00—Illustrated Lecture: "Illustrated Adirondacks." S. R. Stoddard.
P. M. 9:15—Fourth of July Celebration.

THURSDAY, JULY 5.

A. M. 10:00—IV. "Joy." Dr. G. C. Workman.
A. M. 11:00—Lecture: "The Religion of the Wilderness; Or, the Red Man as a Worshiper." Chas. H. Bartlett.

P. M. 2:30—Lecture: "The Evolution of the Monroe Doctrine." Prof. M. C. Tyler.

P. M. 5:00—Lecture: IV. "Current Fiction, The Historical Novel. The Novel of Contemporaneous Life." Miss Elizabeth S. Kinkead.

P. M. 8:00—Lecture-Recital: "Paul Lawrence Dunbar." P. M. Pearson.

FRIDAY, JULY 6.

A. M. 10:00—V. "Peace." Dr. G. C. Workman.

A. M. 11:00—Lecture: "Home Life of Primitive Americans." Chas. H. Bartlett.

P. M. 2:30—Lecture: "The Problem of our National Name." Prof. M. C. Tyler.

P. M. 4:00—Lecture-Recital: "Rudyard Kipling." P. M. Pearson.

P. M. 5:00—Lecture: V. "Expression of the Day in Poetry." Miss Elizabeth S. Kinkead.

P. M. 8:00—Illustrated Lecture: "Egypt." S. R. Stoddard.

SATURDAY, JULY 7.

OPENING OF THE SUMMER SCHOOLS.

A. M. 10:00—Lecture: Dr. H. L. Willett.

A. M. 11:00—Opening of the Summer Schools.

P. M. 2:30—Concert: Choir; Miss Amy Murray, soprano; Miss Edna Dice, contralto; E. E. Giles, tenor; Ernest Gamble, basso; William H. Sherwood, pianist; I. V. Flagler, organist; H. B. Vincent, accompanist.

P. M. 8:00—Reception to the Faculties and Students of the Summer Schools. Hotel Athenaeum.

SUNDAY, JULY 8.

A. M. 9:00—"The Realty and Significance of the Temptations of Christ." Dr. Gross Alexander.

A. M. 11:00—Sermon: Dr. H. L. Willett.

P. M. 3:00—Assembly Convocation.

P. M. 5:00—Chautauque Literary and Scientific Circle's Vesper Service.

P. M. 7:30—Sacred Song Service.

MONDAY, JULY 9.

A. M. 10:00—Lecture: Dr. H. L. Willett.

A. M. 11:00—Lecture: "Russia and Russians." I. "Russia and Europe." Prof. Alexander S. Chessin.

P. M. 2:30—Lecture: I. "Macbeth; a Study in Soul Perdition." Prof. Homer B. Sprague.

P. M. 4:00—Lecture: "A Glass of Milk." Miss Anna Barrows.

P. M. 5:00—Lecture: "From a Teacher's Notebook." Mrs. Emily M. Bishop.

P. M. 8:00—Readings: "Merchant of Venice." S. H. Clark.

TUESDAY, JULY 10.

A. M. 10:00—Lecture: Dr. Henry C. King.

A. M. 11:00—Lecture: II. "Social Russia." Prof. A. S. Chessin.

P. M. 2:30—Lecture: President Benj. I. Wheeler.

P. M. 4:00—Lecture: "Socrates." Prof. Chas. M. Bakewell.

P. M. 5:00—Lecture: II. "Julius Caesar; a Study in History." Prof. H. B. Sprague.

P. M. 8:00—Illustrated Lecture: "Architecture in Spain." A. T. Van Laer.

WEDNESDAY, JULY 11.

A. M. 10:00—Lecture: Dr. Henry W. King.

A. M. 11:00—Lecture: III. "Political Russia." Prof. A. S. Chessin.

P. M. 2:30—Concert: Choir; orchestra; Sibyl Sammis, soprano; Marie White Longman, contralto; W. R. Squire, tenor; Ernest Gamble, basso; William H. Sherwood, pianist; Sol Marcoss, violinist.

P. M. 5:00—Lecture: III. "Merchant of Venice." Prof. Homer B. Sprague.

P. M. 8:00—Prize Spelling Match.

THURSDAY, JULY 12.

A. M. 10:00—Lecture: Henry C. King.

A. M. 11:00—Lecture: IV. "Religious Russia." Prof. A. S. Chessin.

P. M. 2:30—Lecture: IV. "The Tempest; a Study in Character Allegory." Prof. Homer B. Sprague.

P. M. 5:00—Lecture: "The First Food." Miss Anna Barrows.

P. M. 8:00—Readings: "Ben Hur." Mr. Montaville Flowers.

FRIDAY, JULY 13.

A. M. 10:00—Lecture: Dr. Henry C. King.

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A. M. 11:00—Lecture: V. "Colonization and Expansion." Prof. A. S. Chessin.
 P. M. 2:30—Lecture: V. "Hamlet; a Study in Morbid Logic." Prof. Homer B. Sprague.
 P. M. 5:00—Lecture: "Adaptation of Means to Ends; a Lesson from Pestalozzi." Superintendent E. E. Miller.
 P. M. 8:00—Concert.

SATURDAY, JULY 14.
 WOMAN'S DAY.

A. M. 11:00—Public Meeting. Address by Mrs. Carrie Chapman Catt.
 P. M. 2:30—Addresses: Miss Susan B. Anthony and Rev. Anna H. Shaw.
 P. M. 8:00—Readings: "A Christmas Carol." Montville Flowers.

For the ensuing remarks concerning the above period, which preceded the arrival of most visiting press representatives, THE MUSICAL COURIER is indebted to extracts from an article in the *Chautauqua Assembly Herald*:

" * * * The twenty-seventh Assembly at Chautauqua was formally opened on June 27. The attendance was considerably in advance of previous years. Believing the truth of the old saw 'that all things should be in keeping,' the department of grounds and buildings has spared no effort to beautify the surroundings and give to Chautauqua an appearance that will justify its popularity.

"The readings of Miss Minee Cady, entitled, 'An Evening With Present Day Writers,' were well selected, enjoyable and furnished an excellent entertainment. Miss Cady showed much tact and careful study of the poets. * * *

"Mrs. Charles W. Rhodes gave illustrated lectures. * * *

"S. R. Stoddard showed pictures of the Adirondacks and Egypt.

"P. M. Pearson gave lecture recitals, * * * which were heard with interest.

"Independence Day was observed in a fitting manner. Dr. John H. Barrows, of Oberlin, gave an address; there was an excellent concert in the afternoon and there were fireworks in the evening.

Miss Elizabeth S. Kinkead began a series of lectures last Monday (July 2). * * * Prof. Moses Coit Tyler, of Cornell University, gave a series of interesting lectures on American subjects. * * * Mrs. Charlotte R. Conover, of Dayton, Ohio, lectured on Molière. * * * She has given the varied aspects of the great dramatist's character careful study.

The complete program from July 15 to July 27 and a detailed account of all its concerts, lectures and other features, will be found in THE MUSICAL COURIER's next issue, after which the events of each succeeding week will be announced and described consecutively.

When fair weather prevails, and when twilight falls, the water front at this summer city presents a unique and picturesque appearance. Beside the hotel and near the Amphitheatre the fountain plays. From a multitude of cottages come residents, students and visitors to promenade and listen to the band. The latter is heard nightly, alternating between the pier—which welcomes boats from Jamestown and other points—and the veranda of the Athenaeum.

Then comes a rush for the Amphitheatre. Later receptions frequently take place. At ten o'clock the chimes are heard.

The Chautauqua Band is very satisfactorily conducted by Charles E. Rogers, and these are the names of the popular performers: G. V. Roscoe, G. Sack, L. V. Ruhl, L. Hutchinson, G. Gollwitzer, F. S. Sack, T. O. Truax, L. B. Noble, C. R. Lease, G. S. Cook, Thead Ackerly, Jr., O. E. Swartz, T. W. Kline, J. E. England and Thomas Mew.

* * *

Under the inspiring direction of Dr. H. R. Palmer, of New York, the Chautauqua choir, which now numbers over 400 voices, is daily holding two rehearsals in the Amphitheatre.

* * *

Particularly attractive courses offered by the summer school of music are William H. Sherwood's piano interpretation classes, held every Wednesday and Saturday, and piano normal classes, conducted by Mrs. Tobey, of Memphis, Tenn.

* * *

Arrivals.

Up to the present date, and in addition to names announced last week, this season's visitors have included the following persons:

Miss F. Whitmore, Newark, N. J.; G. E. Higgins, Youngstown, Ohio; Miss Long, Meadville, Pa.; Mrs. W. H. Whitehead and Miss L. Whitehead, Evanston, Ill.; C. E. Weaver, Cleveland; Blin Yates, Buffalo, N. Y.; Mrs. S. B. Couch, Buffalo; Mrs. J. J. Clarke, Mrs. J. C. McConahay and Mrs. J. Sawhill, Pittsburgh; Mrs. E. Searle, Montrose, N. Y.; Miss G. E. Ray, New York city; Miss B. Dyer, Belleville, Ohio; Miss Grace Surnford, Ashland, Ohio; Mr. and Mrs. Anver, Jeannette, Pa.

Mrs. S. P. Wadsworth, Elyria, Ohio; Mrs. J. B. Sindley, Mansfield, Ohio; Miss E. L. Horn, Cleveland; Miss R. Hershey, Akron, Ohio; Miss E. A. Keopp, Pittsburgh.

Mrs. James Kilduff, New York city; Mrs. Dazell, Pittsburgh; Rev. A. A. Mealy, Bridgeville, Pa.; Mrs. C. J. Allison, Birmingham, Ala.; Miss A. Brown, Pittsburgh; Miss L. R. Gullett, Columbus, Ohio; Mrs. J. W. Hurn, Mrs. C. F. Van Ness, Mrs. W. M. Gibbs, Fredonia, N. Y.

Miss E. F. Long, Meadville, Pa.

Mrs. B. F. Sherman, Mrs. Merrill Pearson, Buffalo, N. Y.

Mrs. Suttman, Monongahela, Pa.; Miss L. Corbett, Clarion, Pa.; G. A. May, Philadelphia; Miss M. A. Hurley, Miss Anna D. Steuyn, Akron, Ohio; M. E. Myrick, Sherman, N. Y.; J. E. Barber, Du Bois, Pa.; Miss A. M. Stantler, Trenton, N. J.; Mrs. L. S. Whiteman, Mr. and Mrs. F. J. Patton, Mr. C. W. Munsell, Cleveland, Ohio, and Mr. and Mrs. J. G. Stoneman, Chagrin Falls, Ohio.

Miss H. J. Dreher, Buffalo, N. Y.; R. L. Meyer, Baltimore, Md.; Miss S. L. Ensign, New Hartford, Ia.; Mrs. P. F. Campbell, Portage, Pa.; Miss S. Murphy, Brookville, Pa.

Miss M. A. Bryant, principal of Columbia Institute, Columbia, Tenn.

Mrs. M. W. Davidson, Chester, N. Y.

L. W. Locke, Edmeston, N. Y.

Harlo Banfield, Beaver, Pa.

T. A. Anderson, Sistersville, W. Va.

E. H. Brush, Buffalo, N. Y.

Mrs. E. J. Campbell, Youngstown, Ohio.

Miss Harriet Kemp, Allegheny City, Pa.

Mrs. E. L. Miller, Miss Clara A. Miller, Le Roy, N. Y.

Frank E. Miller, Columbus, Ohio.

Mrs. Hamilton Cook, Mrs. E. B. Parker, Dallas, Tex.

Mrs. J. F. Kearns, Mrs. J. Leonard, Delhi, Ont.; Misses Foudick, Pittsburgh; J. C. Custer, Mansfield, Ohio.

Prof. and Mrs. E. J. Cobb, Buffalo.

Miss Marthine M. Dietrichson (vocalist), of the faculty of De Pauw University, Greencastle, Ind.

Mr. and Mrs. Smiley, McKeesport, Pa.; Mr. and Mrs. W. H. Guy, Coraopolis, Pa.; Mrs. J. J. Sroder, Washington, Pa.; Homer J. Parker, Chicago, Ill.

J. Ablett, Pittsburgh; F. R. Banes, Bradford, Pa.; Miss E. Bard, Hornellsville, N. Y.; Mrs. P. A. Guertin and Miss Ella Becker, Gowanda, N. Y.

Mrs. A. J. Hodden, Boston; Miss Grace Riley, Celina, Ohio; Miss Ella C. Kirkpatrick, Delaware, Ohio; Mr. and Mrs. S. L. Strivings, Gainesville, N. Y.

Misses M. and K. Hill, Miss E. Strader, Freeport, Pa.; Mr. and

Mrs. C. B. Stoddard, Geo. W. Boraard, Bradford, Pa.; Mr. and Mrs. Frederick A. Williams, Cleveland.

Professor and Mrs. Homer B. Sprague, New York city; Mr. and Mrs. Seelye, New York city; Mrs. Jennings, Jamestown, N. Y.; Mrs. Overton, Memphis, Tenn.

W. J. Guthrie, Apollo; J. Dewey, Chicago; Mr. and Mrs. G. T. Cunningham, Boston; G. D. Elderkin, Chicago; Miss L. M. Swift, Detroit; W. G. Bissell, Edward Mann, H. R. Hopkins, Buffalo; G. A. Bailey, Cleveland; Mrs. R. Miller, Porto Rico; Rev. A. N. Slayton, Columbus, Ohio; Kate C. Northrop, Ekland, Pa.; Mr. and Mrs. S. Wolcott, Laredo, Tex.; Miss M. E. Miller, Akron; Dr. and Mrs. E. Rood, Dr. and Mrs. T. D. Strong, Westfield; Miss M. Sergeant, Miss S. Sergeant, Harrisburg, Pa.; Miss C. Choate, Winona, Minn.; Miss N. I. Bliss, Rev. J. D. Hart Bruen, Rochester; Mr. and Mrs. E. McK. Whittier, Erie, Pa.; W. Kraus, Buffalo; A. H. Babcock, Randolph; W. C. Hawley, E. Rannolph, E. W. Lee, St. Louis; Miss Pearce, Cincinnati; J. Merrill Wright, Pittsburg; Dr. V. M. Griswold, Fredonia; Mrs. E. Dozier, Lynn, Mass.; Mrs. Robert W. Simms, Jacksonville, Fla.; Mrs. Ada B. Hyde, Nashville, Tenn.; Mrs. Siston Bliss, Troy, Pa.; Miss M. E. Allen, Mrs. M. N. Lawrence, Boston, Mass.; Mrs. H. Gerwig, Pittsburg; Miss M. C. Dickinson, Toledo, Ohio; Mr. and Mrs. S. C. Armstrong, Pittsburg; Mrs. W. Carlyle, Woodstock, Conn.; Herman Wynthers, Buffalo; N. G. Richmond, W. M. Griswold, Fredonia; V. D. Bosarsky, Dunkirk; Mrs. C. W. King-Kelly, Mrs. J. P. King, Oil City, Pa.; Mr. and Mrs. R. A. Keenan, Waxahatchie, Tex.; Charlotte Caene, Detroit; H. C. Wall, North Carolinas; D. F. Hunnard, Tennessee; L. W. Rockwell, Hornellsville; Misses E. L. Aiken and E. A. Rauch, Leontia, Ohio; E. Grace Wendover, Hoboken, N. J.; Rev. and Mrs. J. Riale, Miss May E. Riale, Council Bluffs, Ia.; Miss Alberta M. Prince, Wheeling, W. Va.; Mr. Burtin E. Emory, Panama, N. Y.; Mrs. W. T. Waters and Miss Ruth Waters, Atlanta, Ga.; Miss Roxa Bennett, Fayetteville, Ga.; Mr. and Mrs. W. R. Logan, Mrs. L. O. Oterman, Pittsburgh, Pa.; Capt. A. R. Mills, Washington, D. C.; Miss E. C. Kirkpatrick, Delaware, Ohio; Miss Grace Riley, Celina, Ohio; Mrs. C. Craddock, Miss J. Craddock, Wheeling, W. Va.; Mrs. A. J. Hodden, Boston, Mass.; Miss A. Johnson, Lithonia, Ga.; Miss Minna Beck, Miss Chaffie Mitchell, Atlanta, Ga.; Miss A. Barksdale, Milledgeville, Ga.; Miss Cora Beck, Washington, Ga.; Miss J. S. Bond, Little Rock, Ark.

Mr. and Mrs. H. C. Spencer, Grinnell, Ia.; Miss L. K. Belmont, Louisville, Ky.; Mrs. H. P. Stevens, Mrs. R. L. Eldridge, Cincinnati; Mrs. C. J. Chambers, Miss J. E. Mercham, Oil City, Pa.; J. C. Redick, Butler, Pa.; Mrs. D. H. King, Miss A. B. King, St. Louis; E. A. Mathews, Brooklyn; Mr. and Mrs. G. L. Cox, Kentucky; Mr. and Mrs. J. Harry Wheeler, New York; Mrs. M. A. Watts, Miss V. H. May, Kentucky; C. D. McCoy, Kenton, Ohio; Richard V. Dennison, Donald G. Rafferty, Pittsburgh; J. C. Martin, Mrs. Martin, New York; E. A. Stocker, Collinwood, Ohio; Miss E. T. Kinkead, Miss E. S. Kinkead, Lexington, Ky.; E. N. Tenn, Cleveland, Ohio; Mrs. H. Forker, Miss L. W. Kaimie, Sharon, Pa.; Mr. and Mrs. H. P. Riley, Pittsburgh; M. A. Beirstadt, New York city; Eliza M. Mosher, Ann Arbor, Mich.; Miss K. F. Kimball, Cleveland; J. Galloway, Jamestown; F. C. Bray, Cleveland; Mr. and Mrs. E. J. Lingenfelder, St. Louis; J. N. Flasette, Toronto, Canada; W. A. Dennison, Butler, Pa.; Alex. S. Chessin, New York; B. I. Wheeler, Berkeley, Cal.; Frame Brown, Columbus, Ohio; Mr. and Mrs. H. L. Hodge, Erie, Pa.; Miss Julia M. Brith, Edinburgh, Scotland; Mrs. L. W. Rockwell, Mrs. F. Dalrymple, Hornellsville, Mo.

Mrs. W. Hoffman, Troy, Pa.; Miss A. A. Richardson, Louisville, Ky.; N. W. Ball, Warren, Pa.; Abraham Cahan, New York; Mr. and Mrs. W. G. Eckles, New Castle, Pa.; Miss K. F. Kimball, Cleveland; J. M. Dunham, Columbus, Ohio; Mrs. S. George, Mr. and Mrs. W. L. Semontom, Chicago; H. W. Davis, Chicago; W. Goodrich Jones, Temple, Tex.; W. F. Walworth, Cleveland; A. G. Hanan, New York.

Bliss Perry, Boston; D. M. Ellis, Albany, N. Y.; T. M. Drawn, South Bethlehem, Pa.; Mr. and Mrs. J. W. Person, Port Gibson, Miss.; C. F. Bates, Cleveland; Mary E. Blair, Hornellsville, N. Y.; Mr. and Mrs. Theo. S. Wilkin, Brookville; Mrs. N. P. Wheeler, Endeavor, Pa.; Mr. and Mrs. Paul J. Petz, Washington, D. C.; P. F. Wheeler, Endeavor, Pa.; Margaret Culbertson, Cincinnati, Ohio; E. A. Skinner, Westfield; Mrs. D. A. Valkenburgh, Miss Shepherd, Mrs. Thomas Oliver, Lockport, N. Y.; Anna L. Donahue, Birmingham, N. Y.; Mrs. C. W. Hackett, Detroit, Mich.; H. C. Kingsbury, Westfield; F. R. Roberson, Omaha; Mrs. T. Baldwin, New York; Mr. and Mrs. Carlton Hellyer, Miss Minnie Van Epps, Atlanta, Ga.; Mrs. Thompson, England; William M. Reinhardt, Baltimore; Samuel R. Fowler, New York; Mrs. L. D. Wetmore, Warren, Pa.; Mrs. R. F. Mathews, Brooklyn; Albert Stover, Buffalo; Mrs. Robert M. Hubbard, Minneapolis; H. T. Marrow, Rome, N. Y.; W. F. Patty, Sherman, Tex.; J. Ablett, Pittsburgh; R. L. Galleher, Pittsburg; Miss Lettie Green, Danville, Ky.; Mrs. Pierce Butler, Louisville, Ky.; Miss Marguerite Merrington, New York city; J. French Miller, Franklin, Pa.

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CINCINNATI, July 19, 1900.

THE closing exercises of the Conservatory of Music, which were continued for several weeks at Scottish Rite Hall, marked an academic year of extraordinary usefulness and success in this time-honored institution.

The progress of the Conservatory for several years has been of an astonishing character. Each year has added to the number of its pupils, and the artistic standard has grown from year to year, ever demanding a higher degree of excellence. The vocal department, under the personal direction of Miss Clara Baur, was in strongest evidence of its able management and successful methods. The old Italian method, with an addition of personal experience and modern progress, is still the best for the voice. The instrumental department—piano and violin—of the Conservatory presents a strength that few musical institutions in this country can boast of. The pearls of the piano department are the following: Theodor Bohlman, Frederic Shailer Evans and Georg Krueger. Advanced pupils of each one of these appeared in public and they proved the individuality and thoroughness of their training. Many of them showed their capacity to be ranked with professional talent. It would be useless to go into the details of these concerts. They were the high water mark of the standing of the Conservatory of Music as an educational institution. The programs in their order will be published next week.

There were thirty certificates given out and nine received diplomas.

The graduates are the following: Miss Laura Womack, piano; Romeo Frick, voice; Mrs. Q. R. Taylor, voice; Miss Bessie Taylor Mellor, piano; Miss Esther Elizabeth Daniels, piano; Miss Cora Mae Henry, violin; Mathias Oliver, violin; Miss Louise Van Lahr, piano; Miss Edith Foote, elocution.

Since the close of the academic year a large summer school has been flourishing at the Conservatory of Music. The following members of the faculty are teaching: Miss Clara Baur, Frederic Shailer Evans, Louis Schwebel, LeRoy McMakin, Miss Frances Shuford, Miss Carrie Forman, Miss Ethelyn Canfil, Miss Helen May Curtis, Miss Susan Monarch. A few recitals will be given during the summer months. John S. Van Cleve, the blind critic, gave an interesting lecture a few evenings ago on "The Collateral of the Education of Musicians." He will deliver another lecture in about two weeks.

Miss Clara Baur will take her vacation about the close of next month in the northern part of Michigan.

Frederic Shailer Evans goes East in a few weeks and then will take in the Yellowstone Park with his parents.

Miss Annie Miller Henrichson and Miss Laura Anderson are both enjoying their vacation at home.

The others of the faculty have scattered as follows: Misses Bertha and Wanda Baur, Nantucket; Theodor

Bohlmann, Berlin, Germany; Pier Adolfo Tirindelli, London, England; Georg Krueger, in the East; Hugo Sederberg, Paris Exposition; Frances Moses, Atlantic seaboard.

Arthur Barbour, an eminent English organist, has taken charge of the organ department at the Conservatory of Music during the summer months.

One of the best seasons of summer opera given in this city for several years is now playing at Chester Park. The chorus is one of its strongest features. The soloists number exceptionally good talent. Miss Norwood, who last year sang with the Castle Square Opera Company, is the leading soprano, and there is no denying the fact that step by step she is improving and maturing, steadily forging to the front as one of the best sopranos on the American operatic stage. Besides her voice, she has a charming personal appearance. The repertory includes all the pleasing operas of the lighter order, but they are standard works, even if a few of them are old timers.

H. W. Crawford, of the Smith & Nixon Piano Company, did a great deal during the past season to bring the best professional talent to this city. It was principally through his efforts that Hambourg was heard in a second recital after the Orpheus Club concert, and he also was instrumental in bringing the great quartet to this city—Petschnikoff, Hambourg, Lachaux and Ruegger. Besides, Mr. Crawford, entirely on his own responsibility, brought together the local forces and talent which made the performance of the "Messiah" during the Christmas holidays a possibility and a very enjoyable fact. Mr. Crawford intends to keep up his reputation as a musician and impresario.

J. A. HOMAN.

Conservatory of Music at New Orleans, La.

AT a meeting of public spirited gentlemen interested in music, held July 12, at the St. Charles Hotel, it was finally decided to establish a Southern Conservatory of Music in New Orleans.

The institution will be conducted as a joint stock company, with a capital stock of \$100,000 in shares of \$10 each. It is intended that after this stock has been subscribed that it shall be made payable \$1 per month on each share, so that the whole amount subscribed may be paid into the treasury ten months after organization is permanently effected. Books for the subscription of stock will be issued at an early date. The preliminary expenses of the organization will be derived from a concert to be given in due time by Professor Lescalle's Choral and Symphony Society.

Those in attendance were Leopold Levy, Charles Louque, W. Grunewald, George Lafaye, Carl Weiss, Professor Lescalle, Otto L. Neugass, J. S. Bossier, Mrs. Nellie A. Brooks, Miss Alice Ruel, Leon de Fonteynes, Miss J. Dalton, Mrs. Charles Louque, John F. Haar, Sidney A. Kieffer and Leon Hirsh.

Abbie Clarkson Totten.

Mme. Abbie Clarkson Totten was one of the soloists at a recent concert at Congress Spring Park, Saratoga, and the success of the singer on that occasion has resulted in three additional engagements at the same place during August. Madame Totten's solos were "Through the Valley" (Gilder); "Madriene" (Stults), and "Happy Day" (Streletski). The quality of Madame Totten's voice has been greatly admired. It is a rich soprano of remarkable range, and her skill in using it proves her to be a woman of intelligence and good taste.

Theodore Drury.

THEODORE DRURY is a singer of high culture, and few vocalists, even those whom grand opera has attracted to our country, have passed through the ordeal of musical criticism by competent critics with more success.

His notes possess all the liquid, melting tones of the true tenor, and his lower register is of grand power and resonance, vibrating with an intensified, passionate emotion which thrills the hearer.

There is an added charm, too, in the clear enunciation of this artist; a simple ballad, tenderly sung, every word delivered with a true sense of its value and with distinctness.

Theodore Drury is more than a singer, he is a thorough musician, and, unlike most artists, has many accomplishments. He is almost as good a pianist as he is a singer. His technic is excellent and he is devoted to the interpretation of the composer's music with sympathetic exactness rather than mere brilliancy or the striving for startling effects.

Mr. Drury's repertory embraces compositions by nearly all the great masters, from Wagner to Massenet, Gounod to Bizet, with a sprinkling from writers of lighter music, such as Tosti, Offenbach and Meyer-Helmund.

Mr. Drury is a good companion. He is well read, inclined to be scholarly, speaks German and French fluently. To Professor Howard, of New York, the most scientific teacher of singing, perhaps, in the world, is due the production of Drury's wonderful voice and the presentation to the public of the first highly cultivated male singer of the negro race.

John Wanamaker praises Mr. Drury's singing in a letter, a copy of which we give below:

PHILADELPHIA, Pa.

I beg to say that it gives me pleasure to state that the singing of Theodore Drury at Bethany yesterday delighted everybody. He has a fine voice and sings with great feeling. Yours very truly,

JOHN WANAMAKER.

On the occasion of the performance of "Carmen" in New York last May this paper said:

Theodore Drury's Grand Opera Company won an immense success at the Lexington Avenue Opera House Monday evening, May 14, the first performance by colored people exclusively of so serious a work as "Carmen" in English.

An excellent actor, presenting a handsome, manly appearance, Mr. Drury looked, sang and acted with intelligence and dignity. Madame Plato, as Carmen, hurled forth high B's and C's, to the evident delight of the very large audience, however; she has the dramatic spirit. Mrs. M. Randall as Frasquita and Mrs. T. Fields as Mercedes, did the best they could, while Micaela was done by Miss E. De Lyons capably. * * * Frederic Sheldon sang and acted Escamillo with a mighty vim; he, too, had some effective moments, receiving applause. * * *

The opera was well staged, went with much go, was enjoyed by hundreds, both colored and white, in about equal proportion, and reflected credit on the ambition of a race not credited with that quality.

Mr. Drury, with his specially selected company, will present "Carmen" at Asbury Park, N. J., Monday evening, August 6. Our front page gives some idea of the personality and appearance of this actor-singer as "Don José."

Miss Frieda Siemens, the young German pianist, who is to tour America this season under the auspices of the Concert Direction Gottschalk, will make her debut with the Boston Symphony Orchestra in December.



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Music in Canada.

JULY 19, 1900.

PUPILS of Dr. Edward Fisher, musical director; Mrs. Drechsler Adamson, violinist; Dr. Albert Ham, vocal instructor; J. W. F. Harrison, teacher of the piano and organ; Rechab Tandy, tenor, and A. S. Vogt, of the piano and organ department, presented the following program at the Toronto Conservatory of Music's commencement exercises in the Conservatory Music Hall on the evening of June 28:

Piano—	Les Sylphides.....	Chaminade
	Gigue.....	Chaminade
	Miss Mabel Frances Groomer.	
Vocal—		
	Recitation, And God Said.....	Haydn
	Air, With Verdure Clad (Creation).....	Haydn
	Miss Queenie McCoy.	
Piano, Scherzo Valse.....	Moszkowski	
	Miss Florence I. Brown.	
Violin, Scene de Ballet.....	De Beriot	
	Miss Ruby D. Akin.	
Piano, Capriccio Brillante.....	Mendelssohn	
	Miss Grace Emmett.	
With orchestral accompaniment on second piano by Miss May Kirkpatrick, A. T. C. M.		
Vocal, Summer.....	Chaminade	
	Miss Adelaide May Sheppard.	
Piano, Ballade, A flat.....	Chopin	
	Miss Blanche Badgley.	
Vocal, Ah S'estinto (Donna Carita).....	Mercadante	
	Miss Bertha Hope Smith.	
Piano, Rhapsodie, No. 8.....	Liszt	
	Miss Constance Tandy.	

The above numbers were interpreted in a very creditable manner, the performers all displaying unmistakable talent and illustrating that they had been thoroughly taught.

In the absence of Hon. Senator Allan, president, and Sir John Alexander Boyd and W. B. McMurrich, vice-presidents, Rev. J. A. Macdonald, the scholarly editor of the *Toronto Westminster*, presented the medals and diplomas, and made a graceful and appropriate address.

Dr. Edward Fisher also spoke briefly and forcibly. He referred to the gratifying results of the Conservatory's efforts during the past year, in which great artistic progress had again been made, the individual attendance reaching 1,150.

The sudden death of Franklin McLeay, the brilliant and versatile Canadian actor, who on July 6 in London, Eng-

land, succumbed to an attack of brain fever, cannot be regarded as otherwise than tragic in the extreme. Mr. McLeay's literary accomplishments were of a very high order. He was a talented writer and a Shakespearian authority. General histrionic ability, combined with never failing ambition and unflagging devotion to his art, resulted in marvelous dramatic conceptions, the portrayal of which already had served to make him famous.

For some years he was a member of Wilson Barrett's company, and could play, in all, about forty roles, prominent among which were Iago, The Bishop (in "Ben-Ma-Chree"), and Nero and the Bat in "Pharaoh." The successful theatrical benefit which he recently organized in London, England, for the dual object of relieving sufferers in the devastating Ottawa fire and in behalf of disabled members of Canadian contingents in South Africa, proved to be the climax of his short but eventful professional career.

Since great artists are rare and true worth deserves recognition, Canadians would do well to erect some suitable and substantial monument to the memory of Franklin McLeay. The matter might appropriately be promoted by his alma mater, Toronto University, among whose students the actor's presence has frequently been a cause for enthusiasm and a source of inspiration.

* * *

It is announced that Stewart Houston, who is well and favorably known in Toronto's musical circles, has become managerial director of Massey Music Hall, in that city.

* * *

In Victoria, B. C., two performances of the "Messiah" were recently given in aid of the Patriotic Fund, and the amount realized was \$1,100. The conductor was F. Victor Austin, and the soloists included: Sopranos, Mrs. F. B. Pemberton, Mrs. Gregson, Miss E. Sehl, Mrs. W. E. Green; tenors, A. T. Goward, H. J. Cave, A. E. Plant; contraltos, Mrs. Janion, Miss Laura Loewen, Miss Edith Lombard; basses, J. G. Brown, W. H. Barton, Gideon Hicks, J. P. Jones.

Miss Louise B. Voigt, the soprano, who in the last year made such rapid strides on the concert platform, has placed her business affairs under the management of the Concert Direction Gottschalk. Miss Voigt was soloist last year at the Worcester Festival and afterward with the Cincinnati Symphony Orchestra and some of the leading musical organizations of the United States, and this month she was one of the soloists at the National Saengerfest in Brooklyn, and created a most favorable impression by her magnificent delivery and splendid voice. The daily press were unanimous in their praise of this gifted singer, and her success has already brought her a great many inquiries for dates.

The Kaltenborn Concerts.

AT the St. Nicholas Garden to-morrow evening Franz Kaltenborn will present the following program:

Priests' March, Athalia.....	Mendelssohn
Overture, La Chasse, Henry VIII.....	Mehul
Nedda's Aria, from Pagliacci.....	Leoncavallo
Mrs. Fine.	
Piano solo, Fantaisie, Der Wanderer.....	Schubert-Liszt
Mr. Winkler.	
Waltz, Freuet euch des Lebens.....	Strauss
Brünnhilde's Awakening, Siegfried.....	Wagner
Entrance of Gods Into Walhalla, Das Rheingold.....	Wagner
Eine Faust Overture.....	Wagner
Prelude to third act and Dance of the Apprentices, Die Meistersinger.....	Wagner
Valse Caprice.....	Rubinstein
Spring.....	Henschel
Mrs. Fine.	

Coronation March, Folkinger.....Kretschmer

Especially the musicians who are in town will be glad to hear Winkler again. With great success he played with the orchestra last month.

Friday evening, July 27, will be "Operatic Night," and this will be the program:

March, Tannhäuser.....	Wagner
Fantaisie, L'Africaine.....	Meyerbeer
Grand March and Ballet, Queen of Sheba.....	Goldmark
Selection, Cavalleria Rusticana.....	Mascagni
Trumpet solo, Farewell Song, Trumpeter von Säckingen.....	Nessler
Mr. Schmidt.	

Waltz, Roses from the South, Queen's Lace Handkerchief.....	Strauss
Prelude to third act, Lohengrin.....	Wagner
Finale to third act, Lohengrin.....	Wagner
Finale, Lucia.....	Donizetti
Conjuration and Benediction, Huguenots.....	Meyerbeer
Fantaisie, Carmen.....	Bizet
Ride of the Valkyries, Die Walküre.....	Wagner

For Sunday evening, July 29, Mr. Kaltenborn has arranged the following list of compositions:

Overture, Barber of Seville.....	Rossini
Selection, Trumpeter von Säckingen.....	Nessler
Trumpet solo, Hugo Schmidt.	
Suite, Henry VIII.....	Saint-Saëns
Ave Maria.....	Gounod
Violin solo, Carl Hugo Engel.	
Andante Cantabile, Symphony No. 1.....	Beethoven
Overture, Tannhäuser.....	Wagner
Omphale's Spinning Wheel.....	Saint-Saëns
Traumerei.....	Schumann
Blumengeflüster.....	Von Blon
Kammenoi Ostrow.....	Rubinstein
Overture, Di Ballo.....	Sullivan
March, Trizane.....	Lacombe

Miss Grace Preston, the noted contralto, who lately placed her business under the management of the Concert Direction Gottschalk, has already been booked for a number of important engagements for the coming season by this bureau. The first date will be August 10, at Ocean Grove, where she will sing the alto part in the "Messiah."

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Hattie Scholder, Infant Prodigy.

EVEN the average musician is inclined to flee in disgust when invited to listen to a musical performance by a "child wonder," but there seem to be exceptions, and Hattie Scholder appears to be one of them.

This little girl was nine years old last May, and to-day she hardly looks her age. A few New York musicians who recently heard the little one at a private recital have not yet ceased to marvel at her performance. She sits at the piano with exceptional repose. Then her playing is wonderful from every point of view. A Bach Prelude and Fugue and Gavotte by the same master were played after the best classic traditions. The Beethoven Theme and Variations were also worthy of the most exacting standards. The dignity, finish and symmetry were preserved in a way that would alternately astonish and delight the lovers of Beethoven.

When asked to play something modern, Hattie gave Schütt's graceful "Mignon" Etude, and she followed it with a brilliant performance of the Chopin "Butterfly" Etude. Then accompanied by a friend upon a second piano, Hattie astonished the company by playing two movements of the Mozart Concerto in B flat. The third movement was started, but owing to the heat, friends requested that Hattie rest for a while. When the recital was resumed, Hattie, accompanied by her friend, played the Liszt "Hungarian Fantaisie," and she played it like a veteran. The little one declared that she was not at all tired, but she was excused from further exhibitions of her skill.

Hattie Scholder has been correctly taught, but all the teachers in Christendom could not have endowed the child with her marvelous memory. She plays, entirely without notes, the following repertory:

Kinder Scenen (six parts).....	Schumann
Three Preludes and Fugues.....	Bach
Gavotte.....	Bach
Caprice.....	Scarlatti
Pastorale.....	Scarlatti
Spinnlied.....	Mendelssohn
Consolation.....	Mendelssohn
Bolero.....	Ravina
Etude.....	Ravina
Etude.....	Moszkowski
Etude, Mignon.....	Schütt
Tarantelle.....	Heller
Theme and Variations.....	Beethoven
Sonata No. 2, op. 10.....	Beethoven
Valse, C sharp Minor.....	Chopin
Etude No. 9, op. 25.....	Chopin
Concerto in B flat.....	Mozart
Concerto.....	Mohr
Hungarian Fantaisie.....	Liszt

In less than a fortnight she memorized Liszt's "Hun-

garian Fantaisie." The Chopin Waltz in A flat minor she learned in four days.

A member of the company who listened to the child asked her before departing if she liked dolls.

"No," declared little Hattie, looking wistfully at her piano, "I do not."

When Mark Hambourg was in this country last season he heard Hattie play the Mozart Concerto, and it is reported that the young Russian became very enthusiastic and to a friend later declared that in all his experience he had never seen or heard anything to equal the genius of the little New York girl.

It is quite possible that Hattie will play in public next season, and in that event New Yorkers will have an opportunity to hear her. The child without doubt is a real infant prodigy and that without exaggeration or apology.

Innes Delights Atlantic City.

ATLANTIC CITY, N. J., July 24, 1900.

THE past week has witnessed a series of artistic triumphs for Bandmaster Innes and the musical organization which bears his name. The Innes Music Hall is nightly the Mecca for the fashionable world now sojourning at this place. The introduction of "Scenes from grand opera" was a happy thought of Mr. Innes. He has surrounded himself with a number of capable artists who have sung their way into popularity and favor of the visitors and patrons of the Innes Music Hall. Last night witnessed the debut of Miss Frances Boyden, and judging from the reception accorded her her future is assured. She is a lyric soprano of commanding presence and she possesses a voice of splendid range and flexibility. Her singing of the "Jewel Song" in scenes from "Faust" left nothing to be desired and immediately captured the large audience present. Signor Alberti is a favorite here and was forced, after repeated demands to respond with an encore, giving the Toreador Song from "Carmen." Signor Sanchez was again in splendid voice and sang "Salve Dimora" with telling effect.

By way of innovation Director Innes will this week introduce soloists in his Wagner Festival program, when Miss Frances Boyden will sing selections from "Lohengrin," and Signor Alberti will sing the romance, "To the Evening Star," from "Tannhäuser."

Bach Festival.

The first German Bach Festival will take place March next at Berlin. The societies that will take part in the performances are the High School of Music, with its orchestra, and the à Capella Chorus; the Singakademie, and the Philharmonic Chorus and Orchestra. It will occupy three days.

English Critic Praises Leonora Jackson.

THE editor of the London *Strad*, one of the English music journals, wrote of Leonora Jackson concerning her appearance with the London Philharmonic Society, March 8, 1899:

"It will soon be thought I have lost my wits over Miss Leonora Jackson's violin playing, for I mean to begin these notes again this month with more eulogy of her playing. I can't help it; and you, gentle readers, will please bear with me. I'll praise with equal warmth of enthusiasm any maidens who will come forward, armed with the fiddle and bow, and upset my mental equilibrium as Miss Jackson has upset it. Why don't some of you come forward? It is not my fault that there are so few geniuses among the myriads of fiddling ladies. Nor, 'fayre ladies,' is it your fault that you are not all geniuses. No doubt some of you think you can play quite as well as our little American cousin, but, believe an old stager, you cannot. Leonora Jacksons are not plentiful like leaves at Val-lombrosa. My friend 'Viola' tells me she has got some foreign notes about Miss Jackson's recent tour, written (those from Leipsic) by about the best known music critic in Germany to-day, a personal friend of mine, as well as of 'Viola.' So I won't stop now to say much more than that Miss Jackson added a market bunch of green bay to her already enormous crown by her exquisite performance at the Philharmonic concert of Mendelssohn's Concerto. All was superb."

Leo Kofler's "Art of Breathing."

"THE Art of Breathing as the Basis of Tone Production," a scholarly and comprehensive book written by Leo Kofler, of this city, organist and choirmaster of St. Paul's Chapel, Trinity Parish, has been widely read and enthusiastically indorsed on this continent, while European authorities have commented very favorably upon it.

The music critic of the *Hamburger Freie Presse*, as cited in the *Breitkopf & Haertel Mittheilungen*, in the April number, 1898, said:

I have known quite a number of good and poor vocal teachers, and have heard of not a few theories about breathing. They have very rarely been satisfactory. But since I have studied very thoroughly Kofler's book, I wish most heartily that all singing teachers in the world and all vocal students would make it their own. Such a thorough and conscientious treatment of breathing I have never before met with.

The *Allgemeine Musik Zeitung*, Berlin, August 12 and 19, 1898, contained the following:

It is evident that the author has studied thoroughly the physiological side of the respiratory organs. In contrast to the great majority of authors who have written about the theory of inspiration, Kofler calls prominent attention to the process of expiration. Undivided praise must be given to his breathing gymnastics. If they are correctly and conscientiously practiced, they will surely have an

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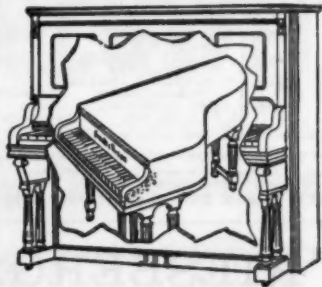
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extraordinarily wholesome effect upon the singer, and enable him to control the material of his art consciously and successfully.

Dr. A. Eulenberg professor in Berlin, writes in the *Zeitschrift für Krankenpflege*, Berlin, April number, 1898, as follows:

Mr. Koffer has worked out a specific system of breathing gymnastics which deserves the attention of physicians. * * * On innumerable occasions one finds grown-up persons—especially women—who are unacquainted with the art of breathing, and who are unable to learn it by themselves. Who, then, can have any doubt that such methodical instructions and exercises should almost in all cases be recommended. * * *

"The Art of Breathing" has been translated into German, Breitkopf & Haertel being the publishers.

Miss Lotta Mills.

That uncommonly gifted and exceptionally equipped pianist, Miss Lotta Mills, whose successes last season are remembered by all who heard her play, will be very busy next season. To Concert Direction Gottschalk she has committed her fortunes, and this alliance guarantees success. Whenever she played in New York last winter Miss Mills won her audience and the music critics. She was the recipient of many complimentary notices. Before the season was ended she became one of the prime favorites and her services were in constant request. Miss Mills is still a very young woman who has hardly reached the zenith of her powers, and it is no risk to prophecy for her a brilliant future.

Virgil Claviers at Ithaca Conservatory.

The Conservatory of Music, at Ithaca, N. Y., has just received four Claviers from the Virgil Practice Clavier Company, of New York city. These instruments are now being placed in the conservatory rooms, as this system will be introduced in the piano department of the conservatory at the opening of the fall term. Miss Lottie Robbins, of the class of 1900, is now studying in New York under A. K. Virgil, the founder of this system, preparatory to assisting Miss Fernow in this department during the coming season.

Florence Mulford Hunt.

Mrs. Florence Mulford Hunt, the contralto, will be one of the soloists at the Kaltenborn concerts next week.

Miss Isabel McCall, who has made such a distinct success as a teacher of accompanying, will be the accompanist at the concert which will be held at the Newport Casino on Saturday, August 4.

The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

It Was a Lover and His Lass.....	De Koven
Mme. Blanche Marchesi (June 26).....	St. James' Hall, London
The Sweetest Flower that Blows.....	Hawley
Mme. Bertha Moore (July 18).....	Princes' Club, London
In May Time.....	Dudley Buck
Mme. Bertha Moore (July 18).....	Princes' Club, London
In Memoriam.....	Liza Lehmann
Miss Genevieve Wheat (July 13).....	Dubuque, Ia.
Hush, My Little One.....	Bevignani
Miss Blanche Duffield (July 19).....	Ocean Grove, N. J.
Rose Fable.....	Hawley
Miss Blanche Duffield (July 19).....	Ocean Grove, N. J.
Saltarello.....	Gilder
John Francis Gilder (July 20).....	Auburn, N. Y.
El Capitan.....	Sousa
Kaltenborn Orchestra (July 17).....	New York city
Union Forever.....	Scouton
Kaltenborn Orchestra (July 18).....	New York city

Another Lawsuit.



VERY delicate question has been brought before the courts of Munich, which the good Bavarians fear will embarrass the judges. It is, we repeat, a very delicate question—we hope Miss Nethersole will excuse us calling a spade a spade—of kissing.

A young actress at the theatre has sued an actor, presumably young, for kissing her on the stage. The criminal defends himself by the plea that in kissing the young lady he is only following the instructions of the author. He is, in fact, a victim to his devotion to the principles enunciated by that severe moralist Mr. Gilbert, according to which the actor must in all cases follow the indications of the dramatic writer, without using his brains if he chances to possess any. Moreover, the accused quotes precedents.

He asserts that during the performance of "Giroflé-Girofla" at Munich Fraulein Melania, who played Giroflé,

was kissed violently by Fritz Werner, the Marasquin, and that the louder the smack of the kisses the greater was the delight of the audience. Unfortunately for the actor the theatre in which the dreadful deed was done is under the rule of a virtuous and modest manageress, Frau Kroll. Her feelings have been hurt by the young man's too life-like business, and wishes the court to apply the ancient rules of the theatre as laid down in the Salzburg theatrical codex. That law expressly prohibits "Kisses, passionate embraces, pressing her to his breast," and such things, for which it orders the actor to substitute simulated kisses and empty embraces. Of course, if this theatrical law is to be applied, it must be applied strictly. It forbids ladies on the stage to "Kokettieren mit den Zuschauern," a phrase we leave untranslated lest it should suggest nefarious practices to our tender American chorus girls. Nor must the Munich actress make eyes at any baldheaded gentleman in the orchestra stalls, or wink at the newspaper critic. A strict Puritan law indeed!

The intendant of the theatre has appointed a committee of arbitration, with no less a person than Herr Possart at its head.

Some years ago a kiss threatened to make a row at Vienna. A fair actress either gave a kiss à la Nethersole or received one à la Melania, when unfortunately her betrothed or her steady company was in the front stalls. It was more than he could bear; he started from his seat in fury, and gesticulated and shouted till the poor girl fainted. The manager proposed to the young man a neat dilemma: Either the young man must never enter the theatre again or the lady's contract would be cancelled.

A Distinguished Bass.

There are many baritone singers, but genuine basses are rare. One who holds a place in the latter category is Richard Byron Overstreet, who will next season be heard frequently in New York and elsewhere. Mr. Overstreet possesses a true bass voice of exceptional power and range and sings with taste. His repertory is large and he is exceedingly versatile. Mr. Overstreet has placed himself under the exclusive management of Concert Direction Gottschalk.

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A PISTOL was fired three times one night last week by an enraged couple, made so by some bad singing. It is illegal, of course, but such an act is most critically convincing and at times hath its merits.

THE St. Louis *Globe-Democrat* most appreciatively remarks that "two things appear to be universally 'rendered'—music and lard." "Rendition" is a vile word, and should be banished from the vocabulary of every self-respecting music critic. It is even viler in its connotations than the word "execution," which suggests anything from a sheriff to a lynching bee.

THE fact that there are two thousand more pianos in Kansas this year than there ever were before is a fact that will be used as a political bludgeon by a certain political party. And the sad, bad, mad, glad part of it is that it is making war in the enemy's stronghold. Aside from the political part Kansas should be proud of her musical record. Two thousand more pianos means ten thousand more persons made happy by the magic of music.

WE tender to Signor Tagliapietra the well-known baritone, our felicitations. He is a man of courage, for he has begun a crusade against the greatest noise nuisance of this city—the Salvation Army and its implements of unmusical torture. Why these religious fanatics should make our lives hideous we know not, but they do. We wish M Tagliapietra success.

HELENE ESCANDE, a "favorite singer during the Third Empire," died in Paris last week of starvation, though in her room were found fifteen guinea pigs and half a dozen cats. If there is any moral it is—thrift. Singers are not a specially thrifty class, and they never realize that their voice may desert them. The biographical dictionaries do not contain the name of Escande. Perhaps she was "celebrated" in the Gallic fashion.

A GAIN the De Reszke voice. Jean did not sing at Windsor Castle and the daily newspapers were crowded with rumors. It seems that the Polish tenor is not in the best of health and that a nervousness incident upon his too long absence from the boards told heavily against him in Romeo. He did better in "Meistersinger" and "Lohengrin," but wisely concluded not to risk Windsor. He is reported as having bade Mr. Grau have patience. "If my voice is impaired you will not want me, and I'm sure I shall not wish to sing in America." Grau wept, for well he knew the value of a season without Jean. The London *Saturday Review* has kept cool over the matter and to it we turn for the truth. Here is a paragraph:

"Of course we had all looked forward to 'The Mastersingers' with interest and considerable curiosity. We wanted to hear Wagner's most delicious, most nonchalant opera; we wanted also to hear Jean de Reszke sing or learn whether he intended ever again to sing at Covent Garden. He had disappointed us on the previous Thursday, and the Dowager Lohengrin of Dippel had ill compensated us for his absence. However, he appeared and appeared to sing. He did not sing well; neither did he act well; he, the pet of stalls and gallery alike, seemed to suffer from extreme nervousness. None the less, from the moment the curtain rose one saw the folly of talking about 'Tenors of the future.' It may or may not be true that he thinks of retiring; but if he does retire, no tenor who has yet sung at Covent Garden can be reckoned on to fill his place. In acting and in singing he is first and the rest out of

sight. None match him in appearance and address; there is none whose gestures compare with his in gracefulness and expressiveness; there is none whose tones have the expressiveness and beauty of his; certainly there is none who can manage the voice, coloring it from moment to moment as the moment's emotion requires, as he manages his. For Jean Wednesday evening was not a huge success; for any other than Jean, it would count as a stupendous hit. He has undoubtedly been ill, and will not, I trust, retire disgusted with his own shortcomings. He is our only Tristan, our best Siegfried, our only Walther, and nearly our only Lohengrin."

THE MILKA WAY.

AFTER the announcement that Puccini's new opera, "La Tosca," was a success, the London critics are now discovering that it is vulgar, that the themes are Wagner's, &c. But this is what is always said of modern Italian music. Ternina is consoled for having to sing such music. Now it occurs to us that this phlegmatic Czech is ill suited, temperamentally and personally, for the part of the fiery and despairing Sardou heroine. For some reason, inscrutable to the looker-on, there is a Ternina "boom" on. It was quietly worked here last winter, and to her dismay Nordica saw the ground slipping from under her, the critics neglecting all for a woman who, four or five years back, was pronounced by them tame, without temperament and no Wagner singer or actress. But fashions change, and the "ladylike" Wagner interpreter is due. George Moore and his "Evelyn Innes" is to blame. That book was read by more than one budding prima donna, and so the subdued, subtle, Duse-like Brünnhilde is now the mode. Nordica is not a great singer or a great artist, but her Brünnhilde had a climax; Ternina's had not. The next move will be a refined Isolde, a converted Isolde, an Isolde purged of her passion for Tristan. May we suggest Ternina, so well named Milka, to assume the part!

ORGANISTS BEWARE.

THE following article, entitled "A Disputed Claim," appeared in THE COURIER TRADE EXTRA last Saturday:

Some people follow the prophet in saying that there is nothing new under the sun, but it is pretty safe to say that never before the present time did anyone hear of a church society, through its attorney, setting up the defense that its organist violated the Sunday law when he played the organ and therefore has no legal claim for his pay, says the Buffalo (N. Y.) *News*.

That is what the Linwood Avenue Methodist Episcopal Church has done through its attorney, Charles Newton. It appears that this church society has had in its employment for a year past Adam Albright as organist. Albright claims that he should have received \$230 for his year's work and that when his contract expired the church was \$36.50 in arrears, which sum he has brought suit to recover.

The case was called in Municipal Court to-day and the answer to the summons and complaint was filed. The answer of Attorney Newton was, in part, as follows:

"That the contract for employment set forth in the complaint required the services rendered thereunder and all of them to be rendered on Sunday; and that all services which may have been rendered by the plaintiff for the defendant were in fact rendered on Sunday.

"That said services were not works of charity or necessity, and their rendition, if rendered, are contrary to the statute law of the State in such cases made and provided."

This new interpretation of a blue statute law opens up a bewildering vista, and one that organists cannot consider with equanimity. The infernal hypocrisy—there is no other term—of this defense is only equaled by its absolute novelty. Perhaps the reverend gentlemen who rant from pulpits may view the matter in an unfavorable light if the plaintiff is non-suited. They work on the Lord's Day, crying aloud "Blessed be the name of the Lord"—for a fixed salary. What then if the vestry

decide to get rid of them on the above flimsy pretext? What a sanctified howl would ascend to Heaven; what quotations of "The better the day the better the deed!" It is amusing, this story.

VENDETTA.

THE vendetta instituted by THE MUSICAL COURIER against the nerve-shattering noises made by dirty, depraved organ grinders may bear fruit after all. Alderman Francis J. Byrne, a public spirited man, introduced a measure before the Board of Aldermen's committee last Friday. This is it:

No person shall beat any drum or instrument for the purpose of attracting the attention of passengers in any street in the city of New York to any show of beasts or birds, or other things in said city; nor shall any person use or perform with, or hire, procure or abet any other person to use or perform with any musical instrument or other instrument in any of the streets or public places in the city of New York.

Then follows the exemption of bands, serenades, &c.

Mr. Byrne also called attention to the fact that children are enticed away by these organ men. It looks innocent enough, but public street dancing has been the source of much worry to poor parents. Mr. Cleveland, of 10 West Twenty-first street, appeared, as did Editor Spies, of West Twenty-ninth street, and gave important testimony. The meeting was adjourned to meet at the call of the chair.

THE MUSICAL COURIER now urges the board to do its duty in this important matter. These great, hulking, vicious men and tambourine playing women with their lascivious leers and dancing should be banished from our thoroughfares. They are a menace to our health; they annoy the eyes and ears alike. They were driven out once before, but one hundred and thirty-five of them secured licenses, and that means that five hundred of the pests are making these hot afternoons and evenings unendurable. If we must have street music let us have bands, even mediocre bands, peripatetic bands, anything but the horrible, the cacophonous piano-organ and its adjuncts.

THE STAR SYSTEM.

THE London Times of July 2, in speaking of the Grau Opera in Covent Garden and of the many disappointment and changes in the cast, which are also known to be the methods that are in vogue in New York, says: "These repeated disappointments would cause nothing but commiseration for the artist that is sick, were it not that those who pay excessive sums on the chance of hearing him would soon get a little tired of doing so, more especially if the management, safeguarding itself by a sentence on the tickets, persists in refusing to refund the difference between the usual price of stalls, and the price raised on account," &c., of some eminent singer who is ill, as the case may be.

Now, then, the opera in London is about the same thing that it is in New York. You cannot change the spots of a leopard by transferring him to another country. There is no artistic work done in the United States and in England in opera, because those two countries conduct their operatic schemes on a star system. The star system naturally signifies the destruction of balance and the overweighing of the whole work through the influence of one or two singers that are cast in it. Operas were not written for such a purpose, and this makes them just as in-artistic as if in a painting the composition was unbalanced, the colors unbalanced, or if, in architecture, one particular pillar or feature stood out instead of making the building harmonious, as it should be under the rules of art. Harmony is the basis of all these things in art, and under the Grau system where the stars control, they become features, not through the necessity of the roles, but through

the necessity of conforming with a vitiated taste which, through men like Grau, has been stimulated to such a degree that there is no possibility, under present circumstances, to cure the evil. Naturally, it will cure itself through the repugnance of the people finally to submit to it, but it is doubtful whether this can be accomplished now. One great musician in America, or one great musician in England, could do a great deal for this cause in both countries. Such a man as Richard Wagner was, or such a man as Rubinstein was in Russia, or such a man as Richard Strauss is apparently becoming in Germany, or as Verdi has been in Italy—such a man in England or America could exercise an influence which would demolish this whole star system.

Besides this, it is financially a speculation only, and does not represent a correct investment. It is not safe; no one knows whether it is to maintain itself or not, and it depends upon a season's success. Just as it is badly balanced artistically, it is badly balanced financially.

The high prices that are paid to these stars is an infamous proceeding, for which the stars themselves cannot be blamed. They cannot refuse to submit to the very law which makes them stars, and it is really not the star who is responsible for it. New stars are always being created as a necessity to supplant the old ones who are worked out. These old ones hold on as long as possible, which is a duty they owe to themselves, but it also proves that, even when they have no more voices, they can still maintain themselves as stars because they are stars, not because they are singers. We propose to continue this agitation, which is doing our duty in the matter, showing that there is at least one paper which will keep it in the forefront in America and England.

THE FUTURE OF MUSIC.

IT is the future of music, gentle reader, not the music of the future, to which Italo Piazza has devoted his profound and sympathetic intelligence. He is deeply distressed when he reflects on the woes inflicted by music—not so much on human beings who are justly punished for inventing and making music—but on inanimate nature, and especially the circumambient ether in which dwell the gods who live forever.

All nature is bound together, and all parts suffer from the sorrow of one. Guy de Maupassant felt a strange pity for any poor mountain that had been pierced by a railroad tunnel, and almost wept when he thought of the agonies inflicted by the diggers who had perforated the towering mass, and the rushing trains that continually irritated the nerves of the earth giant. Do not say that Guy was suffering from morbid sensibility, say rather he had intuitions of a great truth!

At all events the Frenchman said nothing more extraordinary than a famous Italian geologist who asserted that there was a difference in sex between mountains, and that St. Bernard sighed like a lover for the chaste Jungfrau. But if the hard hearted mountains can thus suffer, what shall be said of the other with its hundreds of thousands of millions of vibrations in a minute? What agitation must music cause in its sensitive organization? We have evidence of its effects in the well-known fact that Handel festivals in England are generally avenged by a meteorological vendetta, of which we do not suspect the cause.

Music, in fact, Italo continues, is an unnatural thing. We all say that nature alone is perfect, yet what is there in nature which gives an idea of music. Poets talk of the warbling of birds, the murmurs of the streams, the whistling of the winds, but these things are no more musical than a clap of thunder or a thump on the big drum. The basis of our tonal system, our learned friend argues, rests on the resonance of metals, but metal, as it is found in nature, has no resonance till man has worked

it over and over. If music is called the divine art, yet man has fabricated bit by bit. Hence it has in itself a principle of decay; it is a perversion of the auditory sense, an affliction to the ether and to ourselves.

It may be objected that it is to the vibrations of the ether that we owe our sweet and melodious sounds. But what is melody nowadays? It is a quantité négligeable. The standing dish at the feast to-day is furnished by the savage contrapuntists in whose floods of noise, euphony, good sense, love of one's neighbor, are tossed like shipwrecked mariners amid breakers. It is only through long habit that we have been trained to digest stuff that is the quintessence of the conventional; too often what we take as the best explanation of an artistic form is simply our own imbecility.

In these appalling circumstances what remedy can be found? Italo answers: "Consider the opposite of music. What is it? Silence. Yes; silence will give to the ether the happiness to which it has a right, and to mankind a sense of blessedness that no music can reach. Let barbarous nations and tipsy folk admire noise; for us to enjoy a solemn silence in which the mind can think as it pleases, and where our ears have rest—such is life!"

The practical conclusion is: "Let music be cultivated, but in private. Let everyone imagine what he likes, but let him not inflict it on his neighbor; let him play or sing mentally. Thus he can compose a repertory that will really re-echo his state of mind, while the eternal conventional manipulation of seven notes will be regarded as a calamity to be forgotten as soon as possible. Then let naked silence, profound repose, fill the immensity of space." So mote it be.

DE RESZKE'S VOICE WRECKED?

LONDON, July 6, 1900.

Editors The Musical Courier:

REGARDING the following article, which appeared in yesterday's London Times, I propose to say a few words:

Royal Opera.

After the manifold disappointments in regard to M. Jean de Reszké, it was almost a surprise to find that he was not put off again last night, but was to take the part of Walther in "Die Meistersinger." A disappointment of another kind awaited the audience, for it was clear, before the curtain had been up many minutes, that the beautiful voice is by no means what it was, and that the ringing quality of its tones has apparently disappeared, it may be hoped, only for a time. The impersonation is as beautiful and sympathetic as ever, and this would have won him success even had his vocal condition been so satisfactory as to do away with the necessity of saving himself for the prize song at the close. When it came, it was of course artistically phrased, but in power and effect it was a sadly faint reflection of what it used to be. The wreck is beautiful, but a wreck it is, and the performance could not but excite painful memories.

As I was present at the performance I may be entitled to protest against such a violent conclusion as Mr. Fuller-Maitland, of the Times, reaches. M. Jean de Reszké has been ill, and did not intend to sing. The clamor of the papers was such, however, that the many disappointments could not be indefinitely continued, and the tenor, contrary to his best judgment, agreed to sing. His voice was not so vibrant as it is when he is in health, but, as to its being a wreck, I can only say that such an expression is too radical to deserve the consideration due to a usual Times criticism. M. de Reszké will prove the justice of this next season in America.

P. P.

[We are unable to give any opinion on a case of this nature. When the tenor appears here next season, the story will at once be told, but, as he has always resolutely refused to sing unless in prime condition, he must not permit Mr. Grau to tempt him here as he did in London. It is not exactly in the interests of Mr. Grau to perpetuate Mr. De Reszké's popularity in America. That can readily be discerned by anyone who can do rudimentary thinking.]



Beauty.

Beauty was born of the world's desire
For the wandering water, the wandering fire.
Under the arch of her hurrying feet
She has trodden a world full of bitter-sweet.

The blood of the violet is in her veins,
Her pulse has the passion of April rains.
Out of the heart of a satin flower
God made her eyelids in one sweet hour.

Out of the wind He made her feet
That they might be lovely and luring and fleet.
Out of a cloud He wove her hair
Heavy and black with the rain held there.

What is her name? There's none that knows—
Mother o' Mischief, or Mouth o' Rose.
What is her pathway? None may tell,
But it climbs to heaven and dips to hell.

The garment on her is mist and fire,
Anger and sorrow and heart's desire.
Her forehead jewel's an amethyst,
The garland to her is love-in-a-mist.

Her girdle is of the beryl stone,
And one dark rose for her flower has grown,
Filled to the brim with the strength o' the sun,
A passionate rose, and only one.

The bird in her breast sings all day long
A wonderful, wistful, whispering song:
The song that is all of passing things,
None knows it—wingless or born with wings.
—Nora Hopper.

IF Sigismund Thalberg could leave the Land of Good Pianists and revisit the glimpses of the sun he might be surprised at the immense number of pianists frantically playing upon their instru-



SIGISMUND THALBERG.

ments with a villainous touch. This would shock the famous virtuoso, who sang as sang no one—Henselt excepted—with his supple and sonorous fingers. For him the one unpardonable crime, a crime against the Holy Ghost of Music, was the absence of a beautiful *cantilena* in the performance

of a contemporary. Enormous facility, as in the case of Dreyschock, overwhelming genius—Franz Liszt—failed to conciliate Thalberg, for neither Dreyschock nor Liszt possessed a beautiful touch.

Yet I fancy that if Thalberg could play for this generation he would be politely smiled at as old-fashioned. His music is old-fashioned, as old-fashioned as old-fashioned Italian opera. His style, gliding, serpentine, mellow and melodious, would also be voted tame, for we dote on dynamics and deify noise. And so Thalberg would not get a quarter column of criticism in the roar of this age of orchestral piano playing.

Yet—I

Yet he must not be passed over lightly. The man who wrote "The Art of Singing Upon the Piano," the Studies, op. 26, and the A minor Etude, op. 45, is not to be sneered out of court without a word of defence. I confess that his fantasias—always called grand!—his transcriptions, paraphrases and all the rest of the rubbish deserve oblivion, the same oblivion accorded the fantastic and incredible nonsense of another gentleman in the business—Franz Liszt. Both men were—as they say in Wall Street—"out for the dollars," and both men followed their market, providing it with reams of operatic trumpery which some ill-starved student or misguided virtuoso at times sees fit to ex-hume. "It is such 'pianistic' music," is the excuse given by the Thalbergian; "Liszt is so dramatically effective, ever in his operatic arrangements," cries the other fellow. There is excuse for neither. Operatic music, whether it be Wagner, Weber or De Koven, is sheer fatuity if played at the keyboard. It doesn't belong there, and the music itself knows this.

But some of Thalberg is worthy of study. The studies are excellent tonic for Tausig-shattered fingers, and I know of no better tremolo study in existence, not even Gottschalk's, than the one in C, No. 8, op. 26. And listen to a miraculous narrative: On page 3 of this same study on the first line and for four bars you will find—rub not your incredulous eyes, O passionate musical pilgrim!—you will find a Tristan and Isolde progression. Yes, and so Tristanish is it that I played it for someone and he laughed at the absurd tremolo woven about the Wagner theme. Isn't it incredible?

No; for Thalberg composed the piece at Posilippo, near Naples, and it is Italian—quite as Italian as "Tristan and Isolde," the most Italian of all Wagner's operas—apart from the form.

The study on repeated notes in A minor is quite as valuable and as unique. It, too, contains a lovely melody—Thalberg was ever melodious. His Tarentella in C minor is the best ever written for the instrument. Not so blustering or exotic as the two of Liszt's in "Masaniello" and in G minor, it is yet a genuine Tarantella in its swirl of triplets and smooth unending patter of rhythms. Saint-Saens, Chopin or Heller measurably approach it; yet who plays the work to-day?

Of Thalberg's "Art of Singing Upon the Piano" I can only say that it should be carefully studied by all aspiring pianists. Its author was the first to lay down exact principles and laws of finger and arm devitalization. He molded the fingers until they became like limp tentacles, with the spiritual tenacity of steel mallets. All that we practice—and preach—we got from Thalberg, just as all modern novelists, Thackeray included, derive from Balzac. But we don't acknowledge this; indeed, we shudder at the antiquity of the man who caused our mothers to weep, our fathers to admire. Thalberg drew from his instrument a full, sympathetic body of tone—*drew*, I say, for most pianists pound it out. His style was suave, aristocratic, elegant, and his *cantabile* a thing of beauty. He was the Addison, the Tennyson of the keyboard, averse to storms, and fearing greatly thunder and lightning. I believe that he never went out without an umbrella. It was the nature of the man. The very last link of

the chain of the Viennese School, though he never studied with Hummel as is asserted, he declared that one Mittag, a bassoon player at the Vienna Opera, taught him the art of producing an agreeable tone. This story to be apposite should have made Herr Mittag a clarinet player, for Thalberg's tone was more like the Chalumeau register of the clarinet—dear old Chalumeau, how I appreciate you!—than like the ironic groanings of the bassoon. There was a rich, highly colored, reedy sonority that marked Thalberg's touch among a million. His method of playing a theme with the thumbs, surrounding it in a maze of brilliant arabesques, he



HENRI KETTEN.

learned from Eli Parish Alvares, the once celebrated harp virtuoso. It was a novelty upon the piano, and people stood on their chairs to watch this new wizard, who, with implacable surety, executed his marvels. It was reported that he practiced with a Turkish pipe between his teeth, the bowl resting on the floor, and so contrived to maintain a composed attitude amidst the most bewildering gymnastics. "Thalberg is the only artist who can play the violin on the keyboard" cried Liszt. It was true. Liszt never could, but being generous as well as great—this pair of qualities do not often consort—he acknowledged it.

* * *

Thalberg was a Jew. Chopin, with ladylike malice did not neglect writing home of this same fact. He also noted that the Geneva pianist wore diamond studs. Music does not blind all her favored sons. Born on the left-hand side of the law—he was the natural son of Prince Moriz Dietrichstein and Baroness Von Wetzlar—Sigismund nevertheless contrived to tightly hold in his mouth the conventional golden spoon dowered upon children of noble parents. This spoon, you might say, was buried with him, for his career glittered from cradle to grave, glittered with all the fairy's good gifts. He was handsome, unspoiled, very gifted, a polished man of the world, witty and successful at his very début. He was born in Geneva January 7, 1812—a great year—and died at Naples April 27, 1871. The picture our Mr. Blumenberg sends THE MUSICAL COURIER and herewith reproduced was evidently taken in middle life. As a young man he was a rival in looks of Alfred De Musset, De Vigny,

Liszt, Chopin and all the other dandies of the Restoration—including Balzac's Rastignac, De Marsay and Lucien de Rubempré. Heine said that he had the head of a countess, and there can be little doubt that the fashionable success which so nearly shipwrecked the genius of Chopin and Liszt quite swamped any originality Thalberg possessed. His life was a series of triumphs, and for fear this has the ring of the press agent, I hasten to add that his two operas failed utterly, hopelessly. In 1843 he married Madame Boucher, the daughter of the basso Luigi Lablache, but I never heard of the venture being a happy one. Lucky at technique, unlucky at love—so said the last nut brown gypsy whose greasy palm I crossed with 16 to 1. A daughter, Zara, or Zaire Thalberg, was born and sang in due time on the operatic stage, but without success of a notable kind. It was in 1856-57 that Thalberg visited the United States, then a land given over to chromos, oil cloth, commerce, Donizetti, hair-cloth furniture and the vilification of the Southern States for owning slaves—sold to them at a remote period by speculative Yankees, ancestors of the Abolitionists. Thalberg came, played and made money. He was called Thall-burg, and his mutton-chop whiskers became the vogue.

In New York Thalberg and Gottschalk played in ensemble the former's "Sonnambula" transcription. When a certain scale variation was played by Gottschalk the audience saw crisp stars, pink, crystalline and blue, flash over the keyboard, but when Thalberg repeated the same variation imaginative persons of an obese habit and with a taste for Southern cooking, heard the limpid flow of olive oil, a superb stream, golden, victorious! It must have been a glorious occasion. Thalberg was at one time attached to the famous singer Madame Lagrange.

* * *

Yet with all his honors thick upon his birth—a *la main gauche* does not count in Europe when it is noble—his money, his beautiful art, one suspects that Thalberg died an unhappy man. He was too miraculously perfect to escape *ennui* and on his portraits boredom has laid its scaly clutch. Behold him at his Neapolitan villa, no more technics to overcome, a martyr to his success, loving good cookery as much as did Rossini, a melancholy, jaded old man! What a wonderful being he might have become if he had only been born poor!

* * *

I once wrote—perhaps you may remember it?—a little comparative study of Thalberg and Tausig, but it was possibly for the alliteration that I grouped the pair antithetically. Thalberg was icy cold, as cold as Tausig was warm; one had no temperament, the other had too much. Nevertheless there are few living pianists who have a Thalberg-like touch, who press the keys for the tone as one presses grapes for wine. Is the Thalberg touch becoming a lost art?

* * *

The second picture which our editor-in-chief found in Naples is one of the late Henri Ketten, a brilliant piano virtuoso, who visited America early in the eighties. We remember him as a player of extreme delicacy, sureness and swiftness. He could play faster than any pianist that I ever heard. His repertory was not very elevating. I recall of his own a Spanish sort of thing, with hands rapidly crossing, and of much rhythmic rigor. Ketten once played for the harem of the Sultan, and—so he said—was led blindfolded to the piano. He made up his face for the public and his *entree* was almost dramatic, being composed of wide, swinging stage doors and a magniloquent strut. Ketten was a Hungarian, born at Baja, March 25, 1848. A pupil of Marmontel and Halévy, he died in Paris, April 1, 1883, after an adventurous life. I hear that he committed suicide.

WE are glad to have the support of our esteemed contemporary, the *Musical News*, of London, in demanding greater care in the use of the words "first performance" by concert givers. In many cases we fear that the omission of some qualifying words such as "in London," "in England," "by the Philharmonic," or the like, is not a mere piece of negligence on the part of entrepreneurs. At all events strict accuracy ought to be observed.

We rejoice to see that our contemporary reads THE MUSICAL COURIER carefully, and, after due reference to Grove's Dictionary, confirms our statement that Abt Vogler was born in 1749. His certificate that this date is absolutely correct is precious. The mystery involved in the word centenary can be easily solved. We cannot plead ignorance of the meaning of the word, but must lay the blame on the cacography of the writer, whose "sesquicentary" was illegible.

We must, now we are confessing and asking for mercy, confess to a misprint in the article "Women and Wagner." Marie Planer died in 1865, not in 1835, as printed, and that Wagner was working on "Die Hochzeit" in 1833, not 1883.

MUSIC IN DRESDEN.

FRANKLINSTRASSE 2011., DRESDEN, July 10, 1900.

THE end of the musical season at the Court Opera was marked by several "jubilees" in honor of members of the opera, such as Friedrich Grützner, Anton Erl, &c., the former having been forty years, the latter twenty-five years members of the Royal Orchestra and the opera personnel. Several guests also appeared as aspirants for vacancies, Fraulein Von Weech among them deserving to be mentioned as a promising singer of great personal charm, presence and a decided musical talent.

All present will recall the profound impression the young singer made by her tender interpretation of Agathe's role in "Der Freischütz," which was her first stage experience. Her second appearance as Margarethe was crowned by equal success, the dramatic characterization of the part being, however, only faintly outlined. The singer has been trained by Frl. Natalie Haenisch, a fact which should have been mentioned first as forming the chief attribute to her success.

A Wagnerian singer of no ordinary attainments was another guest, Frau Reuss-Belce, of Wiesbaden, who replaced Malten as Brünnhilde in Wagner's "Götterdämmerung," our Dresden heroine having been prevented from appearing on account of the death of her brother. Frau R. Belce is a first rate exponent of the part, possessing intellect, temperament, warmth, stage presence, spontaneous expression and above all, a power of persuasion, by which she makes her roles glow with vitality and conviction. Malten's beautiful, passionate impersonation of Brünnhilde's part, as marked by the might of a divinity, full of inspiration, grandeur and idealism, is the model Brünnhilde to me. Fraulein Reuss-Belce's representation of the role, however, though by far sharper outlined, is equally interesting. Her conception, moreover, is said to be the traditional one, as drawn after the pattern of the first Brünnhilde, Amelia Materna, who studied the part under Wagner's own guidance.

After the evening's performance I had the honor of talking to a first-rate musical authority, who, having attended the rehearsals at Bayreuth previous to the initial representation on August 30, told me that Wagner, during the rehearsals in the 'Brünnhilde' scenes, continually advised "Schärfer zeichnen—alles zu verschwommen," which, of course, means something, especially as regarding Materna, whose characterizations never lacked sharpness of outline. Fr. Reuss-Belce's vocal resources are not equal to her histrionic abilities in Wagner roles. However, voices do not count first.

The sad news of Marie Krebs' death spread rapidly in Dresden. Even to those who knew her pefilous illness the news came in the nature of a shock. This artist who, at the period embracing the beginning of her public appearances, upset all the current notions as to the intellectual limitation of women pianists, combined an almost masculine intellectual grasp with great womanly refinement of execution. Her death will make a painful gap in Dresden's musical world, which counted her—as a born Dresdenian—among its most characteristic representatives. Dark shadows now lie across the peaceful grounds of that pleasant country home in Strehlen (near Dresden), where Mary Krebs Brenning, in the midst of her family, nursed

to the last by her mother—the famous singer, Aloyse Krebs-Michalesi—on June 27 breathed her last.

It was to the privacy of this home the pianist retired after the conclusion of a stirring and highly successful public career which she chose actually to close up with the 1,000th concert performance in Dresden about two years ago.

No end of tokens of sympathy and respect were shown the remembrance of this true priestess of art on the day of her funeral, which was witnessed by all prominent members of the Dresden art, literary and society circles—Count Seebach, of the Court Opera; Professor Grützner, as representing the Tonkünstler Verein and the Royal Orchestra; the Professors Lauterbach, Rappoldi, Kretschmar; Reinhold Becker, Draeseke, Adolf Storn, Emil Sauer, Hermann Scholtz, J. L. Nicodé, Eugen d'Albert, Lewinger, Gudehus, Natalie Haenisch, Aglaja Orgéni, Molly v. Kotzebue, Bandmaster Trenkler; the representatives of the various piano manufacturers, Beckstein, Blüthner; Kaps, Courtmusician Ploetner, &c., most of these having been received at the preceding solemn celebration in the home of the deceased artist by her veteran mother, Aloyse Krebs. Very good music was performed in the churchyard, where Mary Krebs now rests at the side of her father, Court Kapellmeister Karl Krebs, who died in the year 1880. Peace be with her ashes.

Among recent musical publications from Breitkopf & Härtel, of Leipzig, a collection of four volumes called "Music at the Saxon Court" is deserving of attention. The author and collector of this very interesting study upon the history of Saxon music is Otto Schmid, of Dresden, whose name is a familiar one all over the breadth of Germany's musical circles as that of a *littérateur* of keen experience in the field of musico-literary researches of historical significance, his "Michael Haydn" albums, for instance, having met with much recognition.

Except a historical review on the development of music in Saxony, this collection contains several compositions from members of the Saxon royal family, beginning with Johann Georg II. (1613-1680) up to Amalia, Queen of Saxony, the mother of the present King Albert, the book closing up with a beautiful Lied composition from Luisa (1870), the present Duchess of Saxony, generally known as Princess Friedrich August, whose popularity in Dresden defies description, H. I. and R. H. proving to be musically gifted equally as she is beloved by her people.

About John Philip Sousa's band and his successful conducting at Dresden you will be informed by Mrs. Potter Frissell; also of the Fourth of July celebration, which was a brilliant affair. At the "Trenkler Concert," given on that night, the program of which was for the greatest part American, I was deeply impressed with a composition from the pen of A. Sieberg called "Fantaisie Dramatique." It is a noteworthy work, which should be classed as subjective music revealing knowledge, melodic invention and true sentiment, depicting, most likely, some episode in the author's life, which episode must have been lived through, for it carries conviction. Considering form, content and tendency it classes among music of the modern trend, requiring sympathy of execution, vivid coloring, vigor and a strong working up of the climaxes, a tame reading being almost ruinous to the effect of the composition.

The above mentioned concert having been the first I ever witnessed as a Fourth of July celebration at Dresden—an event which I shall cherish in my memory as one of the most impressive occasions I ever attended—I ask the privilege of returning herewith my sincerest thanks to the kind Americans who invited me there to enjoy their music, their delightful hospitality and their charming company.

A. INGMAN.

A New Opera.

A NEW opera in three acts, entitled "Ivan," lately had its first appearance with a success that recalled the triumph of Mascagni's "Cavalleria." A correspondent of the *Berlin Courier* states that the success was entirely undeserved, as the opera is a mediocre work, without a trace of originality. The only good numbers are not by the so-called composer. There is a bit of Wagner, a scene from Weber, a bit of Massenet or Mascagni. There is a duo amore with kettledrum accompaniment, and in the second act there is a noise compared to which the roar of a cannon is a gentle whisper.

Jessie Shay.

One of the most admired of the young woman pianists in the United States is Miss Jessie Shay. Last season she was frequently heard in New York by large and discriminating audiences and invariably won their unqualified approbation. It is her intention to do considerable concert and recital work next season, and she has started wisely by placing herself in the hands of Concert Direction Gottschalk. Already a number of bookings have been made for her.

ABOUT NAPLES AND OTHER MATTERS.

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NAPLES, Italy, July 2, 1900.



HIS city is too far South to come within the radius of the customary European travel, and therefore the American here will find very few people from his own country, except those who happen to come over on the same steamer with him, and who travel with Cook's parties, or Gaze's parties, or Clark's parties, as they are now called, and who make a rush through the streets and through the churches, give a glance at Vesuvius in the distance, tramp through the stony streets of Pompeii, take an excursion down to Sorrento and Capri, and then go to Rome and other Italian cities where, in doing the same things exactly, they finally reach Switzerland, with no such distinct knowledge of any of the places which the traveler should have, and with most towns mixed in their minds, under a cloud of misapprehensions and misconceptions.

Indeed, the quiet traveler, who comes to Europe to do some missionary work with a view of broadening his intelligence and to amplify the circumference of his knowledge, is astounded at the motives that bring the average Cook parties to Europe. Most of the young men and the young women are not prepared for anything that they are to see here. They have neither the historical basis of information, nor have they any understanding of the history and philosophy of art, nor do they understand the social and economical conditions of the nations and their sub-divisions, nor do they understand human nature. They get together in a party and decide to come to Europe, and they come here and they leave it in a confused state of mind—just as confused as the native here is who meets an American, and who doesn't understand the nature of his curiosity, nor the motive of the questions asked, nor the object of the visit, particularly if he isn't a purchaser of some of the cheap trash for sale in many of these larger cities.

Last year when I was here with Mr. Vickery, of the stenographic corps of THE MUSICAL COURIER, and who is with me this year, Vesuvius was in a state of eruption. It had one of those spasmodic spells, and when we climbed the mountain and looked into the crater we had barely time to get away from one of the outbursts. This year it is a more venturesome trip, because the eruptions are more explosive and more violent, and the upper end of the small railway has been made useless, while the crater itself has sunk from 15 to 25 feet; that is to say, the lava dust has settled on account of the vibrations of the eruptions and the oscillations that take place at the top of the mountain. Otherwise, the staid, conservative conditions of the community here give to Naples the same appearance, which it has always had for several years past, except in those few sections of the municipality where new streets have been made like the Corso Umberto I., one of the new style European streets or avenues, with buildings of equal height and a general appearance of thrift, and an evidence of a desire to enter into the modern city life.

One of the most interesting cities, and undoubtedly the most active of all Mediterranean cities, is this old Naples, with its strange terraced streets, narrow, and made narrower by projecting balconies, in which the donnas, and the new prima donnas, and the contraltos, and the tenors, flirt as in olden times, after doing nothing during the day, for of all

towns where laziness is at a premium, where the siesta is still practiced to its full limit, where people quietly go to sleep in the middle of the day, and expect to declare dividends at the end of the year, where the bare foot is still seen on the main streets marching in rhythm with the polished patent leather gaiters of the upper ten, and where some of the best wine made on the globe can be had for the price of American beer at home, and for less, Naples certainly has no equal.

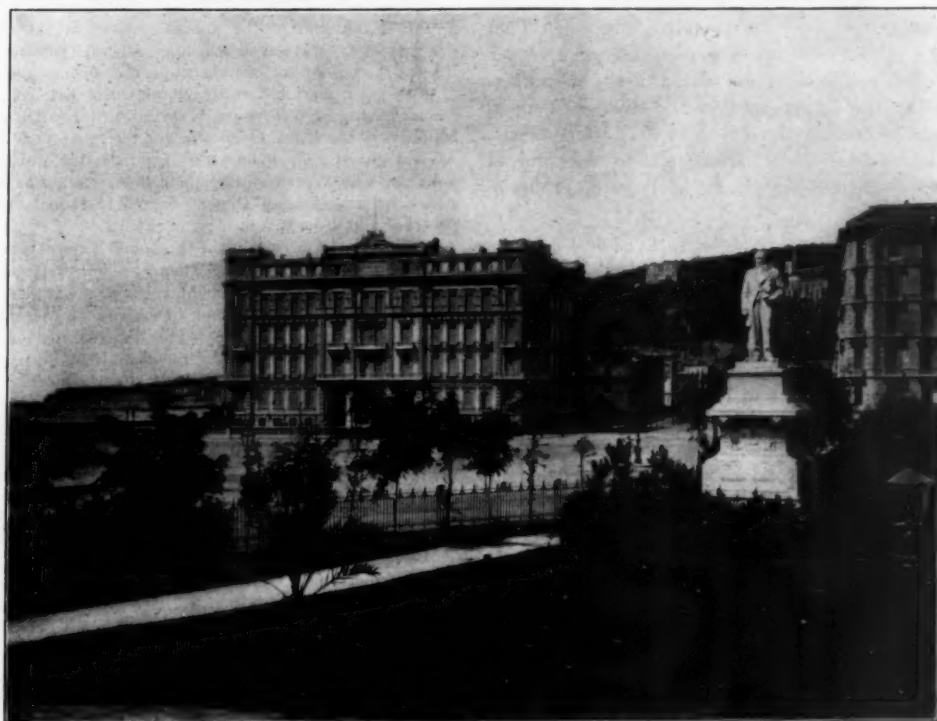
The hills to the west and the bay front called Prosipio have developed into an entirely new and modern section, with broad, well paved streets, and many new hotels for the accommodation of English and American travelers. The price of real property has advanced, but it must not be forgotten that the income tax in Italy is a source of depression to the enhancement of any pecuniary interests, for the Government exacts 20 per cent. from the income of every person, and this, with the communal

ever, as the country remains in foreign alliances it must maintain its full quota of its army and navy under the agreement, and this prevents commercial and industrial expansion.

Three Monuments.

There are three monuments in the city of Naples dedicated to the immortality of three great men of music. One is a monument to Bellini, erected in a little square near the Conservatory of Music Building; the other is in the lower section of the city, near the Municipal Building, a statue of Mercadante, near the old Mercadante Theatre; and the third—which will surprise a good many of our readers—is a large statue in the Villa Nazionale, a public pleasure park, of Sigismund Thalberg, the pianist who died in this city in 1871, and who lived here during certain periods of his life.

He had a beautiful villa on Monte di Dio near the bay—a large and imposing house, surrounded by gardens, and it is supposed that his wife is living there now, although the premises are closed. He was very fond of his neighborhood, which has produced, as we all know, another authority in piano playing, Cesi, whose technical works on the instrument should be better known in America, but are not known because the people here do not under-



THE THALBERG MONUMENT AND GRAND HOTEL, NAPLES.

and other taxes which raise the taxes on real estate to over 30 per cent., makes it a serious matter for investors. In the large firms the Government tax of the employees is paid by the house, it being of course deducted from their salaries. Then come the small Octroi duties, which make it necessary, for example, when a Neapolitan crosses the bay to a little town like Sorrento, for him to pay a duty before he can get in. The Government gets its taxes from the cities and communities, deriving from their total tax income the greatest percentage. Yet, notwithstanding this fact, the natural wealth of this country is so great that the people have been enabled to pull through to the extent at least of improving these large cities, and endeavoring to create a new assessable value for taxation.

The beautifying of the city, therefore, is in constant progress, and would be irresistible if the economic policy of Italy could be adjusted within a limit that would permit the reduction of at least one-half of the present taxation. As long, how-

stand the principle of exploitation. Cesi has many pupils here, gives concerts periodically, but is paralyzed and cannot take any active part. He has written a work on the piano which has been kept within the narrow limits of this non-piano playing country, being published by a firm that is too indifferent to the musical element of its own nation. The trouble about the people here is that they are simply devoid of the first principles of publicity, although not opposed to it, there is no fine, underlying, sensitive feeling of opposition to it, but simply a lack of understanding the situation. Naples being a maritime port of importance, its people are anxious to secure associations and connections with the whole globe, but they don't know how to secure this.

Seated last evening on a balcony of a beautiful villa in the Vomero Hill district of the city, the residence of M. Eposto-Lau, a banker of Naples, who has a son in business in New York, we noticed, between the hour of six and seven, one small steamer leaving the port and a larger one entering it and no

other vessels could be seen except pleasure craft, the whole bay of Naples being at our feet from the San Martino side to that of Capri. The small steamer was a Palermo boat, the other one seemed to be a freight steamship. That is about all the activity to be seen from day to day. It is the same with an artist like Cesi. He could have a world-wide reputation, but probably his name has only become known to the musicians of America through this paper. The people simply are not acquainted with modern methods of giving to the world the benefit of what they know, and they might as well be living in their colony in Abyssinia, as it would be no disadvantage.

I take pleasure in sending a view of the public garden, with the northern section of it showing the Thalberg statue and its effect. Of the three monuments this is the most artistic, the other two not coming into any serious consideration from an artistic point of view, and are on a plane with the average New York municipal statuary.

No matter how the monuments are constructed, we must accord to the citizens and to the spirit of the community the credit of giving prominence to men in music such as has never been accorded in our country and for probably good reasons, too. We have some very poor Beethoven statues in the United States, including the one in Central Park, which ought to be sent to the nearest junk shop, and then we have one which was erected in Chicago with a false musical example, an example submitted by the oldest piano teacher of Chicago, who should have known better, on it, which Beethoven would resent very promptly if he could, and we also have one in the Brooklyn park. Otherwise in America we are not in the habit of extending such courtesies to the reputations of dead musicians. We are more interested in living people and we may be entirely right about this thing for the present. There is no use for us to hurry up anyway regarding the statues of musicians, for we haven't one in the United States so far as composition goes, who can very well expect any extended or extensive immortality.

As much as THE MUSICAL COURIER has been endeavoring to raise the status of the American musician and to do him all the justice it is possible to do, we have never yet had a pianist who could play a piano with the gracefulness, with the tone quality and with the agility of Thalberg; nor have we a composer who could write a song like an aria written by Bellini, nor have we had a composer who could write an example in counterpoint with the brilliancy and thoroughness of Mercadante. So, while we must give credit to the community here for recognizing the merit of these men, we cannot very well blame America for not having done anything yet, because everyone knows that the living ones have not done much, and the dead one cannot claim monuments, for they are hardly known. This may look like rank heresy, but then sometimes the truth does sound heretical, and so long as it is the truth we shall have to let it go.

The Conservatory.

The conservatory is located in a building which was formerly a convent. Many sections of the ground are unpaved, and when you walk through them your shoes soon become covered with dust. The stone staircases are broken, the pillars are mutilated, the attendance is very small and the results apparently ineffective, for we hear nothing of any singer, composer, violinist or organist emanating from this conservatory for a long period. There is a donation that maintains it and a city subvention that helps to conduct it on its small and limited scale and so it will keep itself afloat as these things do over here, with the presumption that it is the centripetal force of the music of the world. Lombardi, one of its most important men, was taken away this year to another conservatory at Pesaro, the field of Mr. Mascagni's former activity.

Probably one of the best things that ever happened to mankind was municipal egotism. There isn't a city which I have seen—and I have seen most of them now—that hasn't its own municipal infatuation. You will always find the best pianists, or the best violinists coming from the city; or the best soprano, or the best contralto, or the greatest poet, or the greatest painter, or the greatest statesmen, or the greatest brigand over here. That sustains the

bay here with Vesuvius in the distance, donkeys braving in the rear, beggars surrounding you for coppers, barefooted mandolin players in the group, singing the most hideous music, so far as the musical ear is concerned, carts passing you filled with the refuse of the district, and barefoot boys playing in the sand—robbing one another of the begged penny.

On the top of this you have small extortions from



APOLLO WITH LYRE.

Marble Statue in the Naples Museum.

conservatory as it does in other cities, but it is impossible to hear Beethoven in the city of Naples once a year.

People know nothing of Bach, of Schumann, and once in awhile there is an effort made to give the people something here, in a distorted manner, of Richard Wagner, and so they move forward like crabs; and, by the way, if you want to get crabs and fine fish, there is nothing like the front of the

the waiters and incredible presumption from the proprietors, but a very good fish dinner—as good as you can get anywhere on the globe. The macaroni industry has left the home circle where it was formerly installed in the same room with the donkey, the nanny-goat, the hens and the children. All around Naples are small chimneys indicating from the smoke that they are at work with machinery making clean macaroni of all sizes and forms. The

export trade in this healthy article of food sustains a great deal of business in the community here.

At the Museum.

The museum is a source of joy as it must always be. I happened to come across a photograph of

Naples; that is to say, the building still exists and the opera house is incased within it, but there is no great opera in Naples any more. They were giving performances this week in the Mercadante Theatre, of Bellini's "Beatrice di Tenda," calling it his

orchestra was much more brilliant, having better instruments and playing with far more precision under this excellent conductor. It is doubtful if such an even performance of Bellini's opera would have been heard in New York on any occasion under Mr. Grau at the rate of \$5 a seat downstairs, and \$3 in the dress circle.

To give you an idea of the difference in cost, let me state to you that the price, as will be seen on program, of the most expensive seat was 50 cents. Back of this orchestra row there were some excellent seats for 30 cents. Then came the orchestra circle, which was 24 cents. Then came the front row of the gallery, which was 18 cents. The next two rows were 14 cents, and the back rows of the gallery 6 cents, that is 30 centimes. To give you the thing correctly, and to show you exactly how the prices run, I send herewith the program, which is reproduced on the next page exactly as it appeared, showing the prices. It will be seen that the opera was produced for the first time in San Carlo here sixty-six years ago. When we consider this fact, the remarkable genius of Bellini becomes still more apparent to us in view of modern works, because this man already had the conception of the dramatic form in opera, and his control of the orchestral part was simply marvelous considering the time. Many of the great operas were simply "bagged" out of the material which Bellini furnished.

Now, when we stop to think what we are paying in New York, I believe it is a justifiable thing for THE MUSICAL COURIER to continue its campaign against the fabulous sums of money which are paid to stars that come from here and go to America to sing; and I believe absolutely that there is a swindle connected with this game all the way through. I don't believe that the artists themselves get all the money, which the daily papers, through interviews, &c., attribute to them. I believe that they are supposed to get it, and that the money is paid out. It has been frequently stated in THE



THE SAN CARLO THEATRE, NAPLES.

Apollo with a lyre, a splendid picture of the piece of sculpture. It is only one of hundreds, and these represent only one section of this incomparable museum, which, to a considerable extent, is devoted to the Pompeian collections. Pompeii has given a great many of these statues to the museum which has, as is of course well known, the Farnese Bull and the Farnese Hercules, two of the greatest Greek statues which are to be seen. The greatest bust of Homer is to be found here—considered to be the greatest one in the world by general agreement.

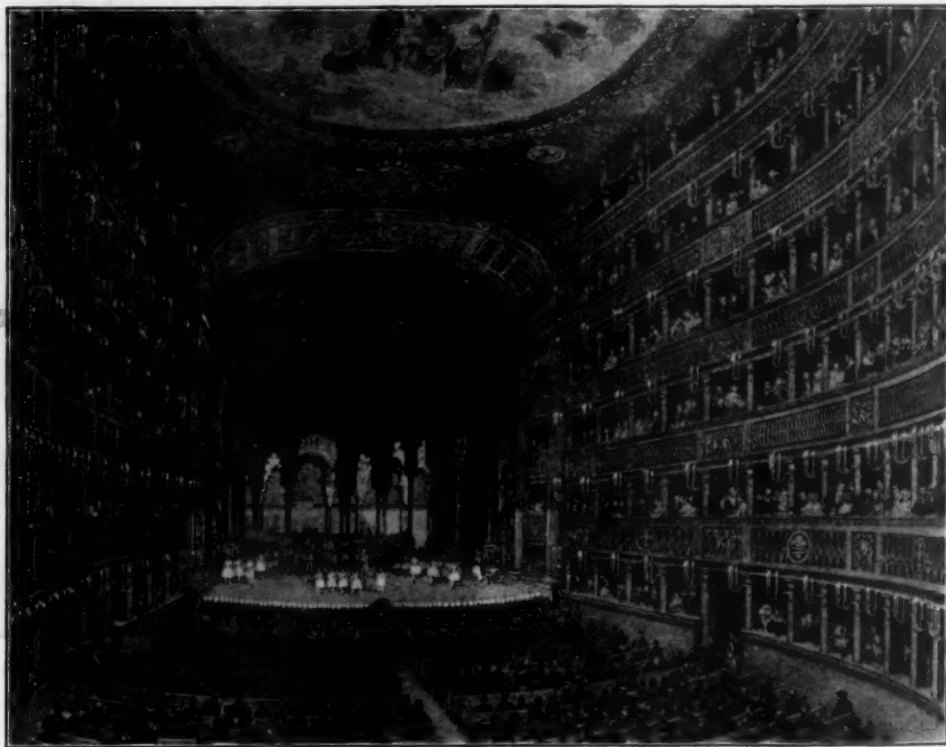
The statues and busts of the emperors are of marble, by the greatest authorities of the time, many of them from the celebrated Farnese collection, as are also those of the Greek and Roman orators—incomparable. This Apollo, seated with a lyre, comes from the Farnese collection. Its origin is unknown, and many efforts to place it have only brought about contentions among critics. It is generally agreed upon that it is a Greek statue found somewhere in Asia Minor, and brought to Rome during the period of Caligula. No matter what these disputed points amount to, so far as the statue itself is concerned, while it is not the masterpiece of the museums, I send it for reproduction because it is a musical subject, and these are, as known, very rare in sculpture.

There is absolutely nothing here in the way of music outside of these matters. I have spent a number of days now investigating the situation, and I find the town filled with small musical shops. There are two manufacturers here of fine Neapolitan gut strings for violins and cellos, who, together, consume about 50 per cent. of the fresh lamb guts which come from animals found in the Apennines. They are the only kind which can be used for this purpose, and these two men do quite an extensive business with these strings. There are two more manufacturers in Rome who also get their supplies of the fresh lamb guts from here. This animal from the Campania and the foot of the Apennines is the one found to be the best for this purpose.

The Opera.

I have also secured an exterior and interior view of the San Carlo Theatre, the greatest theatre in

capo lavoro, which means his masterpiece, and of course we know that this opera was not his masterpiece, and has long since been suspended from the living repertory. The performance of Bellini's work, which took place last night under the direction of Sebastiani, was on a par with what Mr. Grau gives us in the



INTERIOR OF SAN CARLO THEATRE, NAPLES.

Metropolitan Opera House when he gives Italian opera, with the one exception, that he casts a great star supported by the rest of the company, while on this occasion all the stars were of the same magnitude, if we can then stars; and besides that the

MUSICAL COURIER that these high prices in New York are reacting on Europe and injuring the opera here. I was told by a gentleman in this city, who is a constant opera patron at the San Carlo, that the prices at that theatre had been raised to such an

extent owing to the prices paid to artists in New York, that the San Carlo Theatre is not patronized as it used to be, and cannot open its regular season on the date set. The star system is the ruin of the whole scheme of opera. It is hardly necessary to hear a better performance of a Bellini opera than this one for 6 cents in the gallery, or for 50 cents for a splendid seat, or for 24 cents for an excellent seat. If they could afford to pay twice the sum here, they would get something in the way of opera which New York cannot furnish at all under Mr. Grau, and it must be remembered that this Mercadante Theatre is a beautiful opera house, seating about 1,800 people, admirably adapted for this kind of opera. Later in the evening they produced "Carmen."

I wish to add that the audience here applauded precisely as a New York audience applauds Italian opera—that is, when the singer struck a high note. There is not a particle of intelligence superior to our own from a musical point of view. I took in the question psychologically and watched it carefully. There was some very good phrasing done—some splendid specimens of the true bel canto Italian delivery, taste in vocalization and musical discretion shown, and yet the audience seemed indifferent; but as soon as one of the singers got into the upper regions and began to display the pyrotechnics of song, the interruption took place as it does in New York, and as in New York the suppression was attempted by the more intelligent of the audience.

San Carlo looks well in this paper, but when you see it as it is you observe all the evidences of delapidation, and upon going into it you notice that its decorations are falling to pieces, that its fittings are becoming useless, and that it is generally covered with all the evidences of decay and disintegration. Neglect is apparent in every direction on the stage and the auditorium and the foyer, and it is astonishing that it is permitted to remain in this condition, particularly as the city itself is interested in it. It is absolutely unclean, like so many other things in Naples.

Past and Future.

This city has been subjected to more changes of administration and government than any other city in Europe since the fall of the Roman empire. It has had Byzantine emperors, Carthage kings under vandal control, paper power; it has had Saracens, Normans, Germans, French, Spanish and home government, the last having been the Bourbons, who were driven out in 1860 by Garibaldi. There are evidences in the city that this constant change of government has had an effect on the nature of the population, and that much of the degradation which exists here among the poorer classes is due to an absence of the tremendous moral force of a steady empire, whether it is republican, or imperial, or royal, or democratic. The last forty years have given Naples a resuscitation, the interruption having been the terrible cholera epidemic which we all remember. Since then the Government has built a 40,000,000 lire aqueduct from the Apennines into the city, and the purest water can be had from the springs of the great mountains back of the city. Modern appliances are also slowly manifesting themselves, except in the houses of the rich, where the comforts are already equal to those of any other city in Europe. There was, of course, a great deal to be seen and observed in Naples, and the population is a very interesting one. If you wish a view of Vesuvius from one of the little restaurants around the edge of the bay you are interrupted at the table first by a match vendor and then by an armless beggar, and then by a quartet of mandolin players, and then by a flower vendor, and then by a boatman, who wants to take you around the bay, and then by a boy who wants to sell you postal cards, and you have ceaseless irritation unless your nerves

are steady and you can endure the interruption; but such a thing as taking things quietly except in the museum is impossible. In the churches you are harassed at the entrance by sickly and depraved beggars, and your carriage is followed constantly or surrounded when it is stopped by from two to six of this vermin.

I am told that some of the wealthy people of the

non-productive, and it seems that as long as they remain in their present condition they will be a menace to the development of real estate here, while they can add nothing in their present state to the religious edification of the community. Many of them are in alleys and side streets, and are invaded by a set of very bad and destitute people. The larger churches are infested with beggars and

Real Teatro Mercadante già Fondo

Domenica 1° Luglio 1900 - ore 7

3.^a RAPPRESENTAZIONE

BEATRICE DI TENDA

Musica in quattro atti—Capolavoro di VINCENZO BELLINI
(Proprietà COTTRAU)

Rappresentata per la prima volta al Teatro S. Carlo nel 1834

PERSONAGGI

Beatrice di Tenda	A. Franco
Orombello	S. Potenza
Agnese	T. De Spada
Filippo Maria Visconti	P. Amato
Anichino	L. Gallo
Bizzardo del Maino	A. Ferrari

Cortigiani, guardie, ufficiali, armigeri, dame, damigelle e soldati

Maestro Concertatore e Direttore d'Orchestra
CARLO SEBASTIANI
Maestro del Coro FRANCESCO MORGHEN
Arpista ESTER RICCI

PREZZI

Palchi di 1.^a fila L. 9— 2.^a fila L. 10— 3.^a fila L. 8
Poltrone L. 2,50— Distinti L. 1,50
Platea L. 1,20—Parapezzo L. 0,90—Prospetto C. 70
in piedi Cent. 30
L'addobbatura dei palchi è di L. 1 e si paga al palchetto

THE MERCADANTE THEATRE PROGRAM. (Facsimile)

city have organized for the purpose of putting an end to this fearful condition, and undoubtedly with the opening of the new century Naples will awaken to its great importance as one of the most beautiful, fascinating and capable communities on the globe. It could attract many more foreigners if it could rid itself of this system of beggary, which is also so pitifully small that when you are through with it the total amount after a week does not amount to an American dollar; hence it is not the money, but the consecutive insistence of it from place to place which irritates.

I may add that there are three hundred churches in Naples. Most of them are in a very bad condition, as there is nothing here to sustain them, there being such a great number. There are three or four artistically embellished churches, known all over the world to artists, but all the other churches are of ordinary architecture and in a state of decay. Necessarily, they affect the property as they are

with cripples, and with mutilated persons who show their deformities and who should be in the hospitals, as, in many instances, they are not in a condition to justify their close association with the people in the vicinity. Care should be taken in raising the curtains upon entering these churches because they are constantly lifted by these scrofulous beggars, and therefore no one should raise the curtains of a church entrance without gloves, and even then it is better to permit someone else to raise it and give him a copper. It is astonishing that the municipal government has not corrected this thing.

Signor Gennaro Volpé, the mandolin artist known in New York, recently married and is here with his wife.

Signor Giuseppe Aldo Randegger, one of the best Italian piano virtuosos, is also here, and may visit the Union next season to play.

BLUMENBERG.

News of the Musical Clubs

National Federation of Musical Clubs.

THE MUSICAL COURIER has received the following official announcement which is issued and indorsed by the entire board of management of the National Federation of Musical Clubs:

To the President and Members of Musical Clubs:

"Let me make the songs of a nation and I care not who makes its laws" has been quoted so often that every music lover knows it as a very familiar saying, but its truth and applicability were never more convincing than at the present time in America.

Among the many influences which are inducing and promoting a high civic life in our country is the art of music, and in the front rank stands the work of the executive board and delegates of the National Federation of Musical Clubs. As the aims and results of this work are not clearly and generally understood, the following facts are presented for your earnest consideration.

Musical clubs vary greatly in their resources, from the club small in numbers, smaller in the amount in its treasury, struggling for its existence against adverse circumstances of all kinds, in a community often indifferent—if not actually unsympathetic—to the club with full coffers, with a large and enthusiastic membership, and in a musical town or city whose active and hearty co-operation, when concerts are given, may always be counted upon—yet the high aim in both cases is the same.

Membership in the National Federation of Musical Clubs is needed by all musical clubs—in some cases for the help they may secure, in others for the assistance they may render—for the National Federation of Musical Clubs exists for the purpose of promoting all that is best in music in this country.

We would call attention to work already accomplished:

1. The artists' committee we hope in time will become one of the important factors of the Federation.

2. The bureau of registry has supplied music of a high order by publishing a list of members of clubs in the Federation, who, indorsed by the president and officers of these clubs, are willing to give recitals for their expenses or for a small remuneration. This has brought good music within the reach of smaller clubs, and has enabled many to add to the number of their recitals.

3. A librarian has been appointed who has issued a catalogue of music owned by clubs in the Federation.

4. A plan of study has been drawn up covering seven years, which is available for the clubs of the Federation, and very suggestive. Also a constitution and by-laws in like manner helpful for reference in organizing or reorganizing clubs.

Besides these lines of definite work, many letters of advice have been written when requested, and the methods of

more successful and flourishing clubs made helpful to those struggling or in difficulties.

Furthermore, the biennial of the National Federation of Musical Clubs, a great musical festival, occurring as it does every two years, brings together delegates from musical clubs from all parts of the United States, and at this festival there is not only to be heard music of various kinds—beautiful, inspiring and interesting—but the interchange of plans and hopes is made possible, which gives encouragement and enthusiasm and make practical progress for all. If in some cases delegates cannot be present, full reports are furnished.

The labors of the executive board of the National Federation of Musical Clubs are purely those of love for the cause of music, and it asks the co-operation of all musical clubs in this country, that with their intelligent and suggestive sympathy it may be helped to do its work wisely and effectively. The possibilities of the work are infinite: the results such as to command the respect of every loyal American citizen.

(Signed) MRS. EDWIN F. UHL, President,

Waldheim, Grand Rapids, Mich.

MRS. J. H. WEBSTER, First Vice-President,
925 Prospect street, Cleveland, Ohio.

EASTERN SECTION:

MRS. JOHN ELLIOTT CURRAN, Vice-President, 95 Hamilton avenue, Englewood, N. J.

NORTHERN MIDDLE SECTION:

MRS. FREDERIC ULLMANN, Vice-President, 282 Forty-eighth street, Chicago, Ill.

SOUTHERN MIDDLE SECTION:

MRS. EUGENE VERDERY, Vice-President, The Hill, Augusta, Ga.

WESTERN SECTION:

MRS. D. A. CAMPBELL, Vice-President, 1625 G street, Lincoln, Neb.

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The Wichita (Kansas) Ladies' Musical Club has completed its eighth season, and has elected these new officers: President, Mrs. D. Smyth; recording secretary, Mrs. L. Trotter; financial secretary, Miss Irene Leeper; treasurer, Mrs. J. E. Petrie; director of the choral department, Miss Jessie L. Clark; director of the instrumental department, Mrs. E. Higginson.

During the past winter eight public recitals have been given as follows:

Chopin and composers of the present day, piano recital by Mrs. Nellie Hobbs Smyth, of Chicago; Shakespeare recital: Women's Compositions, including "In a Persian Garden," presented by Miss E. F. Walker, soprano, of Kansas City, Mo.; Miss M. Larimen, contralto; Casper Haynes, tenor, and Harry McClung, bass; Scandinavian, Bohemian and Hungarian composers; Tennyson recital, including Liza Lehmann's "In Memoriam," given by Casper Haynes; ensemble program—Beethoven and Wagner; chamber music, given by a string quartet, composed of Messrs. Higginson, Meissner, Jennings and Parker, who played the Andante to Beethoven's Sonata, op. 14, the Allegro to Mozart's Quartet, No. 6, and Mozart's Quartet, No. 11.

The following selections were sung at the recitals: "Lullaby," Hawley; "The Criss-Cross Baby," Lynes;

selections from Mendelssohn's "Midsummer Night's Dream"; Three Flower Songs, Mrs. Beach; "At the Cloister Gate," Grieg; "Approach of Spring," Gade; "Crossing the Bar," Neidlinger; "The Sea Fairies," Gilchrist; "Spinning Chorus" ("Flying Dutchman"), Wagner; "Messengers of Peace" ("Rienzi"), Wagner; "The Bridegroom," Brahms; "Whither," Schubert.

The club was ably assisted by Miss Lucy Francisco, pianist; Miss Jetta Grover Campbell, soprano, and E. C. Marshall, baritone. This year's work has been of special interest and profit, and the outlook for the coming session is equally bright. The Sedgwick Music Hall, one of the finest halls in the city, has already been leased, and a superior club room has been secured. This society has exerted an admirable influence upon Wichita's musical life.

On June 18, the Ladies' Harmony Clubs of Albia and Centerville, Ia., joined in giving a concert in the latter city. The combined organizations formed a chorus of fifty voices. Six numbers were sung, Neidlinger's "Rock-a-bye" and Gracia's arrangement of "In Old Madrid" being particularly well received. Miss Rachel Steinman, of Des Moines, violinist, and Sedgwick Mac Gregor, of Chicago, baritone, were the soloists. To Prof. Russell Morrison, of Centerville, director of both clubs, should be attributed credit for the general excellence of the choral work.

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At the residence of Dr. E. A. Galbreath, on the evening of June 18, the Newark (Ohio) Musical Club, gave an interesting recital. The next meeting will be held on September 17.

* * *

Under the direction of R. L. Baldwin, the Northampton (Mass.) Vocal Club recently gave the second concert of its fourth season, the assisting artists being Mrs. A. R. Dickinson, pianist, and Carl E. Dufft, baritone. The club's officers are: President, H. L. Williams; vice-president, H. H. Chilson; secretary, E. F. Stratton; treasurer, R. L. Williston; Librarian, C. L. Sauter; S. W. Lee, Jr.; L. F. Babbitt. Active members are enrolled, as follows: H. A. Allen, R. L. Baldwin, L. F. Babbitt, J. C. Breaker, A. E. Brown, H. H. Chilson, W. T. Cox, E. A. Currier, J. H. Carnall, E. F. Dedy, B. F. Dyer, H. P. Eastwood, W. H. Feiker, H. P. Graves, H. R. Graves, T. F. Hanley, R. B. Harris, A. F. Henne, J. S. Hitchcock, F. A. King, E. A. Kingsley, S. W. Lee, Jr., J. E. Mansfield, D. A. Martin, Emil Perrot, L. C. Phelps, L. H. Porter, E. C. Purrington, L. F. Purrington, C. H. Radio, H. E. Riley, F. W. Roberts, William Ryan, C. L. Sauter, C. A. Sheffield, R. M. Starkweather, E. F. Stratton, J. L. Strong, H. L. Williams, R. L. Williston, J. E. Witherell.

Florence French Taking a Vacation.

MRS. FLORENCE FRENCH, our Western representative, whose headquarters are in Chicago, is spending a brief and well earned vacation in New York and vicinity. Daily trips to seaside resorts and reunions with professional friends will occupy most of Mrs. French's time while she remains East. Her Western friends and relatives will be glad to hear that Mrs. French will return to Chicago early next week.

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J. V. GOTTSCHALK.

The Maestro and the Manager.

ROSSINI arrived at Naples preceded by a great reputation. The first person he encountered descending from the coach was the impresario of San Carlo. Barbaja advanced to the composer, stretched out his hand, and giving him neither time to move a step nor speak a word, addressed him thus: "I come to make you three offers, and I expect you will refuse none." "Let us hear," said Rossini. "I offer you my house for yourself and people." "I accept it." "I offer you my table to you and all your friends." "I accept." "I offer you to write an opera for our theatre." "I do not accept it." "How! do you refuse to write for me?" "Neither for you nor anybody else. I do not intend to compose any more." "You are mad." "Tis as I told you." "And why come to Naples?" "To eat macaroni and ices. They are my passion." "My confectioner shall prepare your ices, and I myself, will look after your macaroni." "The devil! That will be excellent." "But you will write me an opera?" "We shall see." "Take one month, two months, six months—as long as you please." "Let it be six months." "Agreed." "Come to supper."

From that day Barbaja's house was put entirely at Rossini's disposal. All his friends and acquaintances were remorselessly invited to his table, without in the least consulting the poor manager, and Rossini did the honors with the most perfect ease. As for Barbaja, true to the character of cuisinier he had imposed on himself, he daily invented new dishes, brought forth the oldest bottles from his cellar and feasted everybody, known and unknown, whom Rossini pleased to invite, as though they were the best friends of his father.

Only toward the end of the repast, with *degagé* air, with infinite address, and smiling all the time, he would introduce, while sipping his wine or eating an olive, a few words concerning the opera and the immense success which would arise from it. Rossini took no notice of this, till, after repeated hints and suggestions of the same kind, the maestro politely ordered poor Barbaja to absent himself from the dessert in future.

Meanwhile the months rolled on, the libretto was finished a long time, and nothing occurred to show that the composer was likely to set himself to work. To the dinners succeeded promenades, to promenades parties in the country. The chase, fishing, horsemanship, occupied the leisure hours of the noble master, but not a word of music. Barbaja experienced twenty times a day a fit of frenzy and felt a strong inclination to raise a storm. He restrained himself, nevertheless, for no one had greater faith in the incomparable genius of Rossini.

Barbaja preserved his temper and kept silent during five months with the most exemplary patience. But, the morn-

ing of the first day of the sixth month, seeing he had no time to lose, he broke forth: "Ha, my friend! Do you know there are but five and twenty days remaining to the appointed time?" "What time?" "The 30th of May." "Ah! the 30th of May. Well, what of that?" "Have you not promised me a new opera against that day?" "I promise you!" "There's no need to show or pretend astonishment," said the impresario, whose patience was well nigh exhausted. "I have waited with the greatest patience, reckoning upon your great genius and the facility God has given you. Now it is impossible to wait any longer. I must have my opera." "Could we not arrange some old opera and change the title?" "Do you think it? And the artists expressly engaged to perform in a new opera?" "You can fine them." "And the public?" "You will close the theatre." "And the King?" "Send in your resignation." "All that may be practicable to a certain extent, but if neither the artists, nor the public, nor the King himself can force me to hold my promise, I have given my word, signor, and Domenico Barbaja has never failed in his word of honor." "Oh, that's another affair." "Then you promise to commence to-morrow?" "To-morrow! It is impossible; I am going to fish." "Very well," said the manager; "I find I must take some other mode," and he departed.

The same evening Rossini went through the honors of the table, seeming perfectly forgetful of the morning's discussion. Upon going to bed he ordered his servant to call him at break of day, and was soon asleep.

The midday hour sounded from 500 clocks of Naples, and Rossini's servant had not yet entered his room. The noon sun darted his rays through the blinds, Rossini, starting from his sleep, rose upon the bed, rubbed his eyes and rang the bell. The bell-cord remained in his hand.

He called from the window which overlooked the court. The mansion was as silent as a seraglio.

He tried the door of his chamber. It resisted all his efforts. He was enclosed within.

Returning to the window he began to call loudly for assistance, and alarmed the whole neighborhood with vehement vociferations. The only answer he received was the echo from the court beneath.

There remained but one resource—that was to jump from the fourth story. But we must do Rossini the justice to acknowledge this method never entered his head.

At the end of a full hour Barbaja showed his nightcap from a window on the third floor. Rossini, who had not quitted the window, had a great mind to fling a tile at him, but contented himself, as he had no tile, with hurling the most dreadful imprecations at his head.

"Do you want anything?" demanded the impresario in a quiet tone. "I must go out this instant." "You shall go where you please when the opera is finished." "This

is arbitrary imprisonment." "Just so; but I must have my opera." "I shall complain to all the artists, and we shall see." "I shall fine them." "I shall inform the public." "I shall close the theatre." "I shall go to the king." "I shall send in my resignation."

Rossini perceived he was taken in his own toils and, changing his tone on a sudden, he replied in a calm voice: "I accept your pleasantry, and I am not angry; but when shall I obtain my liberty?" "When the last scene of the opera is finished," exclaimed the manager, taking off his cap. "Good! Send this evening for the overture."

Barbaja received punctually that evening a paper of music on which was inscribed in large letters, "The Overture to Otello."

The saloon of Barbaja was filled with celebrated musicians at the moment he received his first transmission from his prisoner. It was tried, and pronounced a new chef d'œuvre and Rossini was declared a deity rather than a man, who created without effort, by the sole act of his will alone. Barbaja, whose joy rendered him nearly mad, snatched the manuscript from the hands of his admirers, and dispatched it to the copyists. The next day he received a new manuscript, on which he read, "The First Act of Otello." This new copy was also sent to the copyists, who performed their task with that mute and passive obedience to which the manager had accustomed them. At the end of three days the partition of "Otello" had been delivered and copied.

The impresario could scarcely contain himself for delight. He threw himself on Rossini's neck and made a thousand apologies for the stratagem he was forced to employ, and begged of him to complete his work by assisting at the rehearsals.

"I shall inspect the artists," replied Rossini, with an easy tone of voice, and I shall make them repeat their parts. As for the gentlemen of the orchestra, I shall have the honor of receiving them in my own rooms." "Very good, my friend; you shall look over the whole work with them. My presence will not be necessary, and I shall admire thy chef d'œuvre at the general rehearsal. Once more I pray you, forgive me that little stratagem." "Not one word about that, or I shall be angry." "Well, then, at the general rehearsal?" "At the general rehearsal."

The day of the general rehearsal at last arrived. It was the eve of that famous 30th of May which cost the poor impresario so many pangs. The singers were at their post, the musicians took their places in the orchestra, Rossini seated himself at the piano.

They executed the overture first. The most uproarious applause shook the walls of San Carlo.

"Bravo!" shouted Barbaja. "Let us pass to the tenor's cavatina."

Rossini rescued himself at the piano. A deathlike

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silence ensued. The first violin lifted his bow and they commenced playing the overture again. The same enthusiastic applause followed the repetition.

Rossini rose and bowed again.

"Bravo! encore, bravo!" repeated Barbaja. "Let us pass to the cavatina."

The orchestra commenced a third time to play the overture.

"The devil!" cried Barbaja, out of all patience. "It is certainly very charming, but we cannot remain playing it over and over till to-morrow. Come to the cavatina."

But, spite of the injunction of the manager, the orchestra did not the less continue executing the overture. Barbaja made a jump toward the first violin, and seizing him by the collar, cried in his ear, "Why the devil do you continue playing the same piece for one hour?" "Same!" said the violin with a coolness that would have done honor to a German; "we play what is set before us." "Turn over the leaves, fool!" "We have turned them; there's nothing but the overture." "How! nothing but the overture?" cried the poor impresario turning pale as a sheet. "Is it, indeed, an atrocious conspiracy?"

Rossini rose and bowed.

Barbaja fell on a sofa and lay without motion. The singers all gathered round him. For an instant they feared he was stricken with apoplexy.

Rossini, distracted to have brought his pleasantry to so serious an issue, approached him with real anxiety.

At sight of him Barbaja, bounding like a lion from his seat, began to cry aloud, "Away, wretch, or you'll drive me to some extremity." "Let us see," said Rossini, smiling; "is there no remedy?" "What remedy, perfidious? To-morrow is the day announced for the first representation." "The prima donna might be very much indisposed," whispered Rossini in the manager's ear. "Impossible," replied Barbaja in a like tone of voice; "she would never risk the public vengeance by falling ill." "If you allow me to try—" "That is useless. You do not know the Colbron." Will you permit me to try? "Do as you please; but I tell you, you are losing time." "Perhaps."

The following day the bills of San Carlos announced that the first representation of "Otello" was postponed.

Eight days afterward "Otello" was produced.

After the fall of the curtain Barbaja, weeping with emotion, sought everywhere for the maestro to press him to his heart; but Rossini, doubtless yielding to that modesty which conjoins so well with true genius, had withdrawn himself from the tumultuous throng.

The next day Domenico Barbaja rang the bell for his prompter, who also filled the situation of valet de chambre, impatient to present to his guest his felicitations on the triumphant success of the opera.

The prompter entered.

"Tell Signor Rossini to come down; I would speak with him." "Rossini has departed." "How departed?" "Set off for Bologna at the break of day." "Departed without a word?" "No, sir; he left you his address." "Go and inform Madame Colbron I must see her instantly." "Madame Colbron, sir?" "Yes, Colbron; are you deaf to-day?" "Excuse me, sir, but Madame Colbron has departed also." "Impossible!" "They have departed in the same coach." "Unfortunate woman! she leaves me to become the mistress of Rossini." "Pardon, sir, she is his wife."

"I am revenged," said Barbaja.

Bixby--Parcello.

MISS MARIE PARCELLO, the contralto singer, was married on Tuesday, July 17, to George Stevenson Bixby, of New York. The nuptials were celebrated at Grace Protestant Episcopal Church, Amherst, Mass., the officiating clergymen being the Right Rev. F. D. Huntington, Bishop of Central New York, assisted by the Rev. George Weed Barhydt, a cousin of the bride.

Miss Amy Fay, the New York pianist, played the organ during the ceremony. The musical selections included



MARIE PARCELLO.

the bridal music from "Lohengrin," and the Wedding March from Mendelssohn's "Midsummer Night's Dream."

The bride looked very distinguished in her bridal dress of ivory crepe de chine trimmed with rose point lace (an heirloom), and point lace bolero. Instead of a veil the bride wore a hat of ivory crepe to match her dress, trimmed with Bride roses.

Mr. and Mrs. Bixby expect to travel for two months, and after that they will return to New York and occupy

an apartment in Carnegie Hall. Mr. Bixby, the bridegroom, is a son of Dr. George Bixby, editor of the *Plattsburg Republican*.

The bride is a daughter of the Rev. Joseph Parcello, and a granddaughter of Dr. Christopher Felthousen, of Cayuga, N. Y.

THE MUSICAL COURIER extends to Mr. and Mrs. Bixby its congratulations and wishes them both a long and happy life.

The artistic career of the bride has been dignified, womanly and successful, and the announcement of her permanent residence in New York will prove gratifying to her many friends here.

Chicago Conservatory.

A Scheme on Foot Looking to Its Resuscitation.

THERE is a scheme on foot by which the Chicago Conservatory is to be resuscitated. This involves the Chicago Orchestra and the Chicago University. The shareholders of the former are to be shareholders also in the Universal Conservatory, as the institution is to be called. Theodore Thomas is to be president and Dr. William R. Harper (the president of the Chicago University) is spoken of as probable treasurer. THE MUSICAL COURIER will give fuller details next week.

Mme. Lankow at Far Rockaway.

MME. ANNA LANKOW, the well-known New York vocal teacher, is spending her vacation at Far Rockaway. A number of her pupils are continuing their studies during the summer months, and as a natural result the guests at the hotels and cottages hear some fine singing. Two of Madame Lankow's advanced pupils, Edna Stern and Andreas Schneider, sang last Sunday at a grand concert at the Arverne Hotel, at Arverne-by-the-Sea.

Since the concert which Madame Lankow gave under the auspices of the Women's Philharmonic Society last spring, seven teachers have begun advanced studies with her.

Mr. Lindsay, of Troy, who also studied with Madame Lankow, is arranging a series of concerts to be given at Saratoga and Lake Champlain.

Maud Powell.

MAUD POWELL, who has just closed a particularly arduous season in London, will spend the months of August and September at Spa, in the Ardennes, Belgium, where she will take the waters and recuperate sufficiently to fulfill a long series of engagements in the English provinces, beginning the first week in October.

In January she will return to this country after an absence of three years, making her artistic re-entrée with the New York Philharmonic Society at their concerts of January 11 and 12.

After a very successful season, the Ovide Musin Violin School closed for the season last week. The school will reopen September 15.

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Music Recently Copyrighted.

THE composition attracting most attention among music students at the Congressional Library this week is the "Concerto pour piano and orchestra," in E minor, by Emil Sauer. This concerto has been arranged for two pianos, the second piano playing the orchestral and the first the solo part. It is a composition to delight the piano virtuoso. There are runs of every kind and description, and plenty of dramatic effects—in fact, it might be best described by saying that it was "full of technic."

Leaving the digital part of it for awhile, we turn to find how much meat there is in it, and we discover an excellent first theme in E minor, which is given out first by the orchestra and then in full glory, "forte," by the piano, both hands in octaves.

This is carried along until the second theme, "tranquillo e cantabile," is reached. This theme, in G major, is a direct contrast to the first, and is not so attractive; so that throughout the first movement, the original theme plays the leading part. There is no repeat after the exposition of these themes, and the movement proceeds to the working out part. In most compositions of this kind this elaboration is most difficult to follow. Not so in Mr. Sauer's concerto. Now a little portion of the first melody, and now a part of the second will follow with lightning rapidity, and a study of this part of the composition is absolutely fascinating.

One good feature of the work is the avoidance of the repetition usually occurring between piano and orchestral parts. Instead of writing the two succeeding parts alike, Mr. Sauer has adopted the plan of making a piano phrase resemble the phrase given out by orchestra preceding it.

in rhythm only. He varies the melody or changes the key of these small passages, so that while we recognize the imitation of one instrument by another, we are not allowed to grow tired of the melody by hearing it exactly repeated. Another good point about the concerto is that the orchestra has an individuality of its own, and is not forced to play an inferior part for the glorification of the piano soloist. But the best thing for all about the first movement is that it is so understandable from beginning to end. It does not so cover itself with technical and contrapuntal devices that its real meaning cannot be discovered. It is, moreover direct and forceful throughout.

The second movement starts with a scherzo "molto vivace" in E minor. It has two themes, the second of which is cleverly continued so as to harmonize as a second part with the first theme when played in A minor. There is a short elaboration of the two themes leading to an "Andante con moto quasi allegretto," which is a sort of pastoral theme, having a half note or chime in the dominant on every second beat, which reminds one of the village chapel. Although the theme when played by the orchestra is accompanied by some difficult piano passages, it is a commonplace, ill befitting the rest of the composition. The movement concludes with a reiteration of the scherzo.

There is another disappointment in the third movement, "Cavatina" (largo amoroso), which starts out with a wishy-washy melody in C major, or rather, not wishy-washy melody, but accompaniment. How much better this melody could be harmonized! The form of accompaniment, also, is not original. But, fortunately, an effective relief comes to us in the fourth movement, for we have here a vigorous rondo, "tempo giusto." It is a very good rondo, lively and stirring; and after hearing it we are quite ready to forgive the composer for our discomfiture during the previous movement. The first movement alone would be enough to convince us of his greatness, even if all of the others were inferior.

"Trois Etudes de Concert," by Albert Zabel, professor at the Imperial Conservatory in St. Petersburg, is the title given to some interesting studies for harp under separate covers. The first is a study in arpeggios; the second, a melody and accompaniment in sixteenth notes with a bass in octaves and chords, and the third a study in playing double notes with an accompaniment. They are all good, and should tend to raise the standard of music generally written for this instrument.

W. C. E. Seeböck has written eight piano pieces which are most excellent for children of both smaller and larger growth. They are named "Lullaby," "Hunting Song," "The Mill," "Valse Serieuse," "The Sleighride," "The Brownies' Festival," "Funeral March" and "The Butterfly."

They are all extraordinarily good, and every piano teacher should have on hand the whole set. They are easy and tuneful, and yet never approach the commonplace, and they will be the delight of all piano pupils who are fortunate enough to be given these compositions to learn as "pieces." Anyone who had studied for a year, or even less, should be able to master these little gems without any difficulty. "The Brownies' Festival" is a little jewel, and so is the "Valse Serieuse," but they are all good, for that matter, and all are well named.

James Whitney Barney and David Stanley Smith are two young men who graduated from Yale this year. They composed an "Ode" which was sung by their classmates at the commencement exercises. The music, in the form of a baritone solo and male chorus, is by Mr. Smith, and is of a very ambitious character. The words are written as a eulogy to the halls they are leaving, and the music is of a nature to suggest grandeur of purpose for the future, and sorrow at leaving teachers and friends. It is a long composition, and breathes nobility in all of its chords. It is probably one of the best compositions of its kind in existence, and should become a feature of future commencements. The Ode was arranged with orchestral and voice parts, but has been published with piano accompaniment.

A book of six songs by H. B. Collins includes a setting of Tennyson's "Crossing the Bar." A great poem almost always loses something when sung to music. Poor words are improved by good music; but a great poem is not. Why is the poem great? It is complete. We feel that our highest sentiments are aroused. What more can it be then? Nothing can be added to complete it, for it is complete. If it becomes desirable or necessary to set a great poem to music, then the composer's aim should be to make that music as negative as possible. Let the words dominate, and let the music have no definite character of its own. Thus the words might be intoned instead of being simply read and this might not produce a bad effect. Intoning or chanting is talking in musical tones, and there we have a suggestion, if we must compose music for great words. That is what Mr. Collins has done to some extent. The words of the first line,

"Sunset and evening star, and one clear call for me" are, with the exception of the last, all sung on the upper tonic of the scale.

"But such a tide as moving seems asleep" is all dominant, and there are other instances of the same thing. The singer may give his whole attention to the enunciation and intonation of the words, having no tune or melody to divert him, and may devote himself alone to the

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meaning of the words he is singing. Now when the second verse is reached we find it impossible to treat it in the same manner as the first verse. The first line,

"Twilight and evening bell and after that the dark," embodies a contrast. We clearly cannot have the same music for the first and last part of this line as we did in the first verse, and new music must be introduced to fit the meaning of the words. But this is exactly what Mr. Collins has not done. He has used the same music for the second as for the first verse. Surely as it was mostly all mere intonation, he could have taken the trouble to alter this for the second verse. On looking further through the book, however, we are not impressed by his songs. The melodies are composed of phrases which have been played and sung over and over again, and these are not relieved by original harmonies. He has also a bad habit of ending all of his songs with the same chords, namely, the seventh chord on the second degree, followed by dominant seventh and tonic. The cadence is correct enough, but tiresome when used so often.

* * *

Max Bruch has written a Serenade for violin and orchestra. It is rather elaborate for a serenade, consisting of four movements—"Andante con moto," "Alla marcia," "Notturno" and "Allegro energico e vivace."

* * *

Another large orchestral work just out is August Klughardt's Fifth Symphony, op. 71, in C major.

* * *

Theodore Gouvy has published a "Petit Suite Gauloise" for a flute, two oboes, two clarinets, two horns and two bassoons. It is his op. 90, and there is an "introduction and minuet," an "andante or aubade," a "ronde de nuit" and "tambourin."

* * *

Another large work is Max Reger's "Zwie Phantasien," for organ. It is tremendously difficult, and contains a chorale or voice part.

* * *

"In Beauty's Bower" is an idylle arranged for band by Theodore Bendix. It has the advantage of possessing a score, and band leaders examining new works at the library can get some idea of its merits. This cannot be said of most band music which is copyrighted, and lack of good sense is shown by the publishing firms who get out their music in this form. It is said by those who examine these works most frequently that Pepper & Coleman, of Philadelphia, are particular to have scores printed for all of their band music, but that Schmidt, of Boston, is among those who are careless in this particular.

BERENICE THOMPSON.

Hahn in Detroit.

THE commemoration of J. H. Hahn's 1,000th concert of the Detroit Conservatory of Music was a brilliant affair musically, socially and otherwise. Mayor Maybury, ex-Minister J. M. B. Sill and Constantin von Sternberg paid eloquent tributes to Mr. Hahn's worth as a citizen, gentleman and musician. A fine concert program was given by William Yuncck, Miss Edwina Uhl, Mrs. Clements, Alfred Hofmann, Miss Florence Hayes and Sternberg. Several of Mr. Hahn's compositions were presented and enthusiastically received.

Congratulatory letters and telegrams were received from Emil Liebling, Prof. A. A. Stanley, Dr. F. Ziegfeld, Frank S. Kedzie, Alexander Lambert, William C. Carl, E. M. Bowman, A. K. Virgil, James H. Rogers, Frederic Grant Gleason, John J. Hattstaedt, A. J. Goodrich, Ernest R. Kroeger, Wilson G. Smith, B. J. Lang, Richard Zeckwer, Max Leckner and others, some of which were read by Mayor Maybury.

Assisting Mr. and Mrs. Hahn in receiving were Mrs. Edwin F. Uhl, Mrs. John S. Newberry, Mrs. R. A. Alger, Mrs. Don M. Dickinson, Mrs. D. M. Ferry, the Conservatory faculty and others prominent in musical and social circles.

Pacific Coast Items.

FRIDAY evening, July 6, a piano recital was given at the home of Miss Dora Vorwerk, Los Angeles, by some of her pupils, assisted by Miss Ella Lang, elocutionist, and Mr. Trinkheller, tenor. The participants, besides those mentioned, were Mr. George Gard, Misses Ruth and Agnes Dreaper, Georgia and Anna Coverly, Jessie Newcomb, Bell Mitchell, Alma Von Der Lohe, Mary Breen, Master Willie Von Der Lohe, Johnny Breen, Faye Newcomb, Herbert Saffell and Willie Vorwerk.

The Misses Grace and Vyne Bowers have opened a studio at San Diego for teaching piano and voice culture.

At Pacific Grove, July 6, Miss Minnie Alice Tuck, Mus. B., gave a piano recital in Assembly Hall, which was one of the most notable musical events of the present season. Miss Tuck performed the greater portion of the program herself, and her work elicited marked applause from her large audience. James Hamilton Howe, Mus. B., director of the Summer School of Music; Mrs. James Hamilton Howe and Miss Florey, vocalists, and Miss Ella Tuck, pianist, assisted in the rendition of the program.

There was a good audience at the Los Angeles Young Men's Christian Association Hall on the 12th. The Mandolin, Guitar and Banjo Club was assisted in a recital by Miss Coa Plummer and A. Neale. The club is composed of Will Loudon, Charles Lettelier, H. Hoegerman, Cecil White, Clem Garber, C. W. Curtis, J. B. Crisp, C. W. Ellis, mandolins; Henry Haas, guitar; W. H. Lettelier, E. Segstrom, Frank Peters, banjos; Otto Horner, pianist.

Preliminary announcements of the forthcoming grand opera season at the Tivoli Opera House, San Francisco, are at hand. Heading the list of male singers are Saleza, the baritone, and Avedano, the tenor, who were favorites last year. There will be a new basso profundo from La Scala, Milan, named Alessandro Nicolini. Also from Milan will come the lyric tenor Domenico Russo. William Schuster and Quinto Zani are also included in the list of male singers. Signorina Repetto, of Lombardi, and Anna Lichter, head the sopranos, with Francis Graham and Signorina Polletini as contraltos. The dramatic soprano has not yet been positively announced, but it is said that it will be Effie Stewart. Orchestra and chorus are being rehearsed by Max Hirschfeld. The repertory will include the successes of last season and several novelties. Among the latter will be Verdi's Falstaff, with Saleza in the title role, and Ambroise Thomas' Hamlet, with the same artist as the Dane. La Bohème and Tannhäuser are also promised. The season opens Monday, July 30, with Aida, which will alternate the first week with Lucia.

The music pupils of Mrs. Effie Wescoatt gave a recital at Santa Rosa, early in the month.

Mme. Alma Powell's European Engagements.

MME. ALMA POWELL, the coloratura soprano, sailed for Europe on the steamer Belgavia July 17. The singer is going abroad to fulfill her European engagements, which will begin with her debut at the Dresden Royal Opera House as "Queen of the Night," the first week in September. Madame Powell will also appear at Dresden in "Lakme," "Rosina" and "Traviata."

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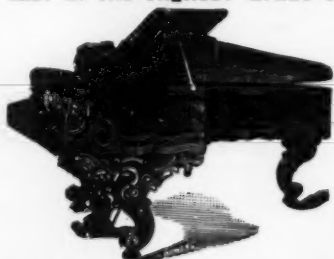
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